



After Collapse


Rebuilding
Expressive Media
Post Currents 1989

Acknowledgments

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Kurt Schwarz	Graduate Student Association
Olden Livsey	Rand Schuster
Mike Johnson	Doug Dust
Tracy Casman	David Berman
Carl Hecker	David Anderson

And all the other people who assisted me when I asked for Help!





Curated

by

Neil Zusman



UNIVERSITY AT BUFFALO

News

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FOR RELEASE: Nov. 7, 1989

1989 POST CURRENTS EXHIBITION FEATURES SONIC ARCHITECTURE, ELECTRONIC LANDSCAPES AND MORE

BUFFALO, N.Y. -- If video artist Neil Zusman has his way, visitors to the 1989 *Post Currents* exhibition, a unique video and electronic art extravaganza to be held at the State University of New York at Buffalo this month, will have an auditory and visual experience they will never forget.

The title of the exhibition, "After Collapse: Rebuilding Expressive Media," refers to post-modernism and other new art movements characterized by a rejection of abstract and expressionistic styles. The exhibit features an exciting array of work from some of the nation's finest video artists, kinetic sculptors, computer-assisted "painters" and composers.

1989 Post Currents will be held Nov. 17-19 in Baldy Hall (first floor classrooms, lobby and Kiva) and is free of charge and open to the public. See the attached program for scheduled events.

In three separate video programs and a 10-room "electronic gallery," video artists like Ann Wooster, Vibeke Sorensen, Gary Hill and Edin Velez; kinetic and sound sculptors Bill and Mary Buchen and Alejandro and Moira Sina and scores of others will present works that address issues of power, the "end" of history and the way in which we remember. The imagery here is romantic, bizarre and witty and the content both poetic and political.

A concert of music by composer Ron Kuivilla and renowned pioneer of electronic composition David Behrman and two "Artists' Talks" with Behrman and several visual and performing artists round out the program.

Zusman, a video artist himself, was an instructor at City College in New York City when he first set up an exhibition of electronic arts called "Artist and Computer" in 1983. Six years later, as a graduate student in Media Study at UB, he continues his mission to "demystify artwork produced in digital audio, video, synthesis and other computer, electronically assisted electronically generated media."

The exhibition is sponsored by the UB Departments of Media Study and Art, the New York State Council on the Arts, the Western New York Artists' Gallery and Meet the Composer.

Thirty-five years ago, F.E.C. Normos, Siskin Professor (Emeritus) of Philosophy and Jurisprudence of Yale University, convinced me, as well as others, that the most vital art of one's time was that art which incorporated the underlying reality of the world as discovered by the science of one's time.

This reality, as revealed by science and verified by experiment, has primary concepts or principles. Philosophy formulates these primary principles into a metaphysical system. This system's intellectual concepts, understandable but to a file, is converted by religion and art into concrete symbols which convey emotion and feeling to everyone.

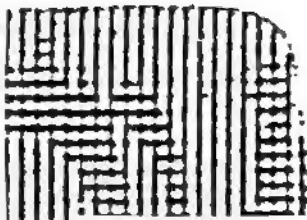
For example, Aristotle's discovery of the foundation of biological organization was incorporated centuries later by St. Thomas of Aquinas into a metaphysical system which became the basic principles of Catholicism. These principles were clothed by Catholic religion and the art inspired by it into emotion-filled symbols and messages.

The primary concept, or underlying reality of the science of our day is Relativity. Einstein added the fourth dimension to those of Newtonian Physics. time. Therefore, the art of our day that incorporated time, or movement, motion, change, is the most vital of all the arts being created. It is the art of our time which will endure.

In addition, this art of movement uses the technology of its day as a tool in creating its aesthetic affect. It uses technology's materials, theories and by-products. It celebrates it, criticizes it, even poses fun at it. And how appropriate, since technology is surely the one feature unique to our society which distinguishes it from every other society heretofore.

Two thousand three hundred years ago, Aristotle urged his countrymen to place art in the ordinary, daily environment of their communities. Thus in the "agoras" or market places of ancient Greece, art was located along with commercial products.

Twenty years ago, based on the above principles, I began placing the art of movement and technology into the shopping centers which I own in partnership with others. They are located east of the Mississippi, and range in size from community size centers of an open "strip" nature to large regional enclosed malls. My objective was to make my centers more pleasant places to visit. Since most shopping centers look alike to me, I also feel that by adding an aesthetic dimension to an ordinary space, I am giving a special identity to my centers. I believe that, as a result, my centers will endure longer as viable economic entities. But why? What is it about art—and in partic-



ular this form of art—that endows an everyday public space with longevity. Well, something strange has happened: "On the way to the market place," the American public actually enjoys the form of art. It amazes it amazes in Ivan Karp's words: "It engages the interest of the average person," thus widening the audience for the visual arts. The non-traditional materials it uses widen the scope of the subject matter of the visual arts—incorporating the very "stuff" of everyday living.

Why does the public respond to it? By "respond" I mean love it, hate it, laugh at or with it, but seldom ignore it. Al Nappi, Director of the Washington (D.C.) Project for the Arts, wrote recently:

"New Public Art communicates a variety of information. It relates both its essence and content in a recognizable way to a wide range of people. It addresses a vast and broad audience, from the passerby to the connoisseur. It stimulates, evokes, reception, and many times evokes the environment in a purely aesthetic sense." (1)

Or read Howard Wiles's words:

"Some of your associations are unduly concerned about the matter of height of the sculpture in the arm-in-the-courtyard. The sculpture

is not primarily related to the surrounding area and functions of the shopping center but is related to the individual shopper who will pass through the courtyard on his way from one place to another. I will enable the individual to relate to the space by providing him with a point of reference to the human figure. It is not antagonistic to the architectural character of the space but on the contrary, complements it. Think of a cathedral. It is beautiful space and yet without the architectural elements of seraphim, cherubs, angels, stained glass windows, paintings, etc. the space would seem sterile and cold. It is these human figure-related embellishments, as it were, which complement the majestic space of the interior that really gives the cathedral its sense of warmth and majesty." (2)

Finally Robert Venturi is quoted by Calvin Tomkins as saying:

"Public Art provides the context for the necessary redefinition of art in our time. In this increasingly computerized society, the artist's essential job is to maintain the human scale to assert individual values in the midst of high-tech decision making." (3)

However, most of the art placed in public places in America up until now has been architecturally oriented.

ended (i.e., abstract art that relates to the architecture). If not actually chosen by the architect, its choice certainly has been influenced by him. In the case of the General Services Administration, he is the deciding element and is a member of every panel. Certainly there is nothing wrong with architectural art, per se, except for certain factors—too often its what Calvin Tomkins has termed "top art" ("...the artist has simply taken one of his existing ideas or designs, blown it up in scale, and plopped it down in the lobby or plaza assigned to him..."). It is infrequent that anyone responds to it outside of the architect, the owner, and the artist. I question its almost exclusive use in public buildings and plazas.

I propose that the art to be placed in public places be expanded to contain other forms of art—including, hardly incidentally, the art of movement that seems from the science and technology of our day.

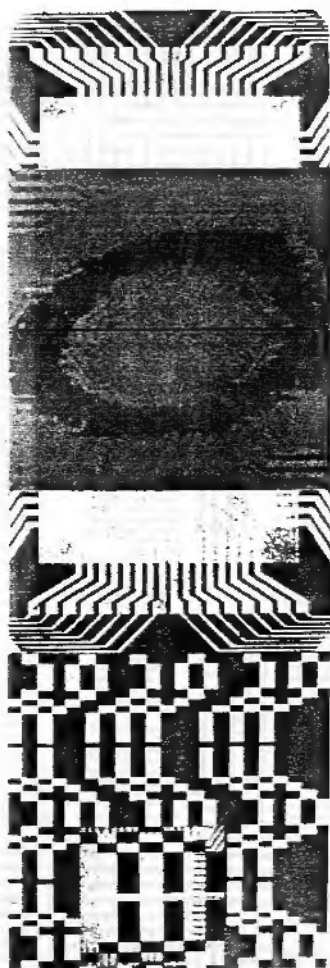
It is my hope that this museum exhibition will bestow the necessary credentials upon the art I love in order that, in the words of Tracy Allen, I can help bring to the public places of America "a public art that is at once appealing to the general public and is truly distinguished in the art realm."

David Bennett

(1) *Washington Post*, 20 June 1978.

(2) *Los Angeles Times*, 12, 1978 interview.

(3) *New York Magazine*, March 27, 1978.



C. Hodgkin

ELECTRONIC GALLERY

Peter Babula

The Spectacular Image

FILMOGRAPHY

- 17 PAPER (Color, sound, [6mm] 25 min)
- 1/86 SOLIDLY MEAN SPIRAL 25 (Color, silent) 5 min
- 5/86 FORMING AIZ: COLLAGE PARADISE 1 (Double-screen) 16mm, sound 4 1/2 min
- 12/85 PROCESS STUDY II (16mm, Color and B&W, silent) 14 min
- 11/85 PROCESS STUDY I (Color, silent) 5 min
- 9/85 UNUSABLE (INTERIOR) (Color, sound) 2 1/2 min
- 5/85 EARTH (16mm, B&W, sound) 10 min
- 4/85 PORTRAIT: NAPE (Color, sound) 5 min
- 12/84 EVIDENCE (Color, silent) 10 min
- 5/84 BELONG (Color, silent) 1 1/2 min
- 10/83 UNUSABLE (EVIDENCE FOR MURDER) (Color, silent) 10 min
- 7/83 TEARS (Color, silent) 25 min
- 7/83 GUN 2 THREE MOVIES (Color, sound) 9 min
- 4/83 EPOCHINGRAFT (Color, silent) 3 min
- 10/82 PORTRAIT: COUPLE (Color, sound) 15 min
- 5/82 BILL & MURPHY (Color, silent) 2 min
- 3/82 TRACE 1 (Color, silent) 1 1/2 min
- 5/82 BEFORE NIGHT (Color, silent) 10 min
- 4/82 CENTRALITY: CHIMP (Color, sound) 3 min
- 5/82 PORTRAIT: GUN (Color, silent) 15 min
- 11/81 WATER II (Color, silent) 4 min
- 10/81 PORTRAIT: NAKED (Color, silent) 2 min
- 7/81 SQUARE (Color, silent) 2 min
- 5/81 WATER I (Color, sound) 4 min

SCREENINGS OF WORKS

- 3/87 Smithville, Buffalo, NY
- 3/87 Colgate University, Hamilton, NY
- 2/87 Squeaky Wheel, Buffalo, NY
- 11/86 Visual Studies Workshop, Rochester, NY
- 11/86 CEPA Gallery, Buffalo, NY
- 5/86 Filmworks, Kent, OH
- 12/85 Filmworks, Kent, OH
- 7/85 CEPA Gallery, Buffalo, NY
- 6/85 Peoplesart Gallery, Buffalo, NY
- 5/85 Filmworks, Kent, OH
- 10/84 Filmworks, Kent, OH
- 6/84 Center for Media Study, Buffalo, NY
- 4/84 10th Western NY Exhibition, Albright Knox Art Gallery, Buffalo, NY
- 11/83 Media Study/Bufallo, Buffalo, NY
- 5/83 Center for Media Study, Buffalo, NY
- 3/83 Bethune Gallery, Buffalo, NY
- 11/82 Center for Media Study, Buffalo, NY
- 10/82 Showcase Works: SUNI Film and Video Festival, Binghamton, NY
- 5/82 Summer School for the Arts, SUNYAB, Buffalo, NY

PHOTOGRAPHIC EXHIBITIONS

1/87

CEPA Gallery, Buffalo, NY Solo Public Transit Exhibition

David Behrman

David Behrman is a composer of music and a designer of sound installations. His compositions and installations have won an array of national instruments, personal computers, computer based hardware and software for linking people to electronic music systems.

Behrman's works for soloists and small ensembles have been performed by musicians skilled at live performance. Among them are Tadeusz Szanaj, Barbara Barry, Ben Neill, George Lewis, David Cismar, Marina Skaya, Taji Takahashi, Magi Payne, Ryo Chishima, East Ford and the New York Jazz ensemble. Recorded versions of four of his works (*Electronic Music*, *Intermedia Skallings*, *On the Other Side* and *Music in a Circle*) have been published by Lovely Communications.

His installations have been shown at the Whitney Museum in New York, the Museum of Contemporary Art in Chicago, the Hudson River Museum in Yonkers, NY, Augen und Ohren in Berlin, The New York Hall of Science, The DeCordova Museum in Lincoln, Mass., and La Villette (Site des Arts et Sciences) in Paris. Among the installations are *Music in a Circle* (1978, done with Robert Barry and Bob Sievers for the Whitney Museum), *A Day of the Tower* (1987, made with George Lewis for the DeCordova Museum), and *Algorithms as Rainfall* (also a collaboration with Lewis), commissioned by Museo La Villette and part of its permanent collection.

Behrman received a B.A. degree from Harvard College and a Masters degree from Columbia University. He studied in Harvard with Vladimir Piatigorsky in New York, with Wallingford Riegger, and in Europe under a Fulbright Fellowship from Harvard with Karlheinz Stockhausen and Henri Pousseur.

Together with Robert Ashley, Alvin Lucier and Gordon Mumma, Behrman founded the Sonic Arts Union in 1964. Sonic Arts performed extensively in the U.S. and Europe from 1964 until 1976.

He produced the "Music of our Time" series of new music recordings for Columbia Records Masterworks in 1967-1970. The series included works by Pauline Oliveros, Terry Riley, David Tudor, John Cage, Robert Ashley, Alvin Lucier, Steve Reich, Teiko Ichimura, Simon Jacob, Henri Pousseur and other influential composers.

Behrman toured as composer/performer with the Bronx Cunningham Dance Company from 1970 through 1976 and has been commissioned to compose music for several of the company's repertory pieces. *Watermark Time* (1965), *Edith* (1974) and *Pigeons* (1984) are among these. He and Robert Ashley were co-founders of the Center for Contemporary Music at Mills College in Oakland (1972-1980). In 1985 and 1986, as a consultant to Children's Television Workshop in New York, he composed music and designed sound software for children's educational games on home computers. In 1987-88 he spent a half year in Japan as recipient of a Japan-United States Friendship Commission grant, and he currently holds a fellowship from the Berlin-Klosterprogramm of the Deutscher Akademischer Austauschdienst (D.A.A.D.) for a year's residency in Berlin.

Installations:

- 1968
Sonneberg Gallery, Berlin.
How to Use Music (new version 1985)
A multi-channel music installation, interactively performed by visitors to the site. The installation includes a newly designed graphic display.
- 1967
DeCordova Museum, Lincoln, Mass.
A Day of the Tower (also an installation consisting of the balloons linked to a computer music and graphics interactive system. A collaboration with George Lewis.
- New York Hall of Science, New York City.
School of the Art Institute of Chicago.
Music in a Circle. An initial version of the installation described above.

- 1986 - 1988
La Villette Museum, Paris.
Algorithms as Rainfall, a collaboration with George Lewis, completed in 1988 and part of the museum's "permanent" collection. This was the first of the balloons, computer and graphics installation.

- 1982
The Hudson River Museum, Yonkers.
See *Sonic America*, Chicago
Sonic America, a collaboration with Paul DeMarinis, an interactive, designed for interactive use by visitors to a museum, consisting of four primary-like instruments linked to an electronic audio and video/graphics system.

- 1979 - 1978
The Whitney Museum, New York.
Four Augen und Ohren, Berlin
See *Sonic America*, San Francisco
Sonic America, a collaborative installation with Robert Barry and Ben Neill. A video source scans the sky; a video analyzer is sensitive to changes in light produced by passing clouds; progression of visual sounds are caused by these changes.

recent performance:

- 1989
International Festival, Berlin
Sonneberg Foundation's Four Music Arts, Cologne
NYC Series, *Intermedia* (collaborating with Tami Forward)
- 1988
The Whitney Museum (Two and Street Sound), New York.
Sonneberg exhibits performance, Experimental Symphonic Foundation, Song Harbor Center, Staten Island, New York.
Sonneberg exhibits music series, Hollywood, California
Sonneberg Center, New York (with Ben Neill)
America Center in Tokyo (with Taji Takahashi, Susan Dean and Marina Skaya)
America Center in Spain (with Tadeusz Szanaj)
- 1987
International Festival of Electronic Cities in Kyoto (CD performance with Tadeusz Szanaj)
- 1984-1989
New York City's repertory performance of the Cunningham Dance Company of the work *Watermark Time* for New York City's "Pigeons".

Music for performance:

- Electronic Music* (1964 - 1968)
synthesizer and computer music system
- All Things* (1964)
electronic music
- Intermedia Skallings* (1967)
video and computer system
- Music in a Circle* (1977, reworked 1985)
audio and computer system
- On the Other Side* (1977)
synthesizer, microcomputer and computer system
- Music in a Circle* (1979)
electric appliances and electronic music system
- Algorithms as Rainfall* (1987)
video of wind with microcomputer

Recordings:

- 1967 *Electronic Music* (Lovely Music).

- 1977 *On the Other Side* / *Algorithms as Rainfall* (Lovely Music)

Page 100
92 Place St.
New York, NY 10013

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INSTALLATION

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80-274-3107

- 1992-1993 PACKING FOR DUTY

RESEARCH AND EVALUATION

*Free. Technology "PODCASTS" LANDFARM AGRICULTURE Center
Building at Texas A&M University College of Architecture
College Station, Texas. Courses Run Wednesday October 14th

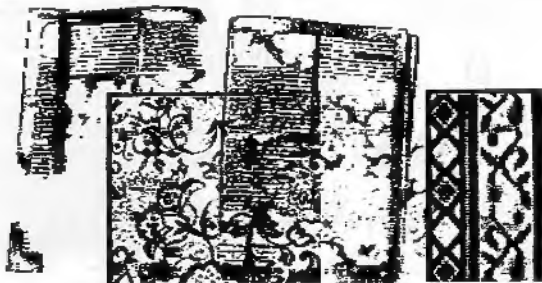
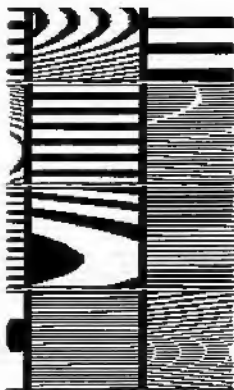
Articles: **Take Care The Experimental "Revelation" Comes!**
UPDATES: What's Really at STAY? What's Really at STAY?
What's Really at STAY? What's Really at STAY?

*New Currents is a Battery of Electronic Arts: Batteries, Sun, Buffalo, Buffalo, NY, CURRENT: New (June, October 1999)

Source: *Statistical Yearbook of the U.S.*

FROM THE DIRECTOR OF THE FBI TO THE SAC, NEW YORK, 10-18-68.

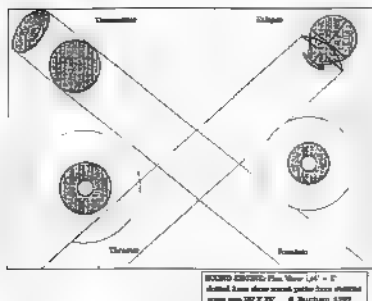
¹This Second Expressive Expression Signal is The Artist and The Composer. The Spirit, Medium of the SPAN, or Countryman, R. Conrad, October 1982.



Mary Buchen

Since 1972, BILL BUCHEN has been collaborating with MARY BUCHEN in the creation of works dealing with the synergy of the sonic and visual arts. They have designed new instruments and sound installations for performances and exhibitions throughout the US and Europe. Drawing upon historical antecedents of ac and ar found throughout the world, their projects integrate the vocabulary of previous historical investigations with a contemporary vision of art and technology. This pursuit has led them to travel throughout the world, researching sonic phenomena found in indigenous cultures, visiting museums, and creating field recordings. Countries visited include Brazil, Peru, Bolivia, Mexico, Japan, Indonesia, Thailand, Burma, Nepal, India, and Europe. These historical antecedents are combined with computer aided design, the use of technological advances in the arts, and investigations into the scale parameters of science and physics. Their work integrates the sonic and visual arts into a multidisciplinary form they define as SONIC ARCHITECTURE.

Many of their sound-works are directly activated by the public or the environment. In addition to numerous shows and exhibitions, The Buchens have previously created six hollow wind, harp installations for outdoor sites across the country. Projects completed in 1989 include KND GAMELAN, a kinetic installation for ArtPark based on Indonesian principles; CLOCKWORKS, an interactive installation for the State of California Children's Museum; and ORCHESTRA FOR THE NATIVES OF THE FUTURE, an interactive sound work at Candlestick Point Recreation Area, San Francisco.



SOUND ENGINE © 1989 by Bill and Mary Buchen is a design for sonic architecture: an installation for aesthetically exploring sound phenomena by moving waveforms energy through specific zones activated by the viewer-listener. These areas are not immediately perceptible to a casual observer but rather are revealed through aesthetic exploration and investigation.

SOUND ENGINE incorporates 4 sculptural configurations of parabolic dishes and cones as sound stations. Technological elements include Sprague motion sensors, digital sampler (linked to a hard drive, 8-channel) mixer, quadraphonic amplifier, halogen lights and four sculptural speaker/stations. The accompanying plan views are for a for a room 38' X 28' and the work may be reconfigured for specific situations such as public spaces.

As the participant enters the installation, sounds are triggered by motion detectors and distributed sent to the four sound stations. Depending upon the movement within the room, one to four sounds can be heard simultaneously. New groups of sounds (compositions) are loaded into the sampler's Random Access Memory when a specified motion sensor is triggered. The sensors may be "locked out" so that they can be triggered variably depending upon the number of people experiencing the installation. Halogen lights oriented at the focal points of the parabolic dishes beam light energy along the same vectors as the sound waves.

The scale compositions are electronic constructions in combination with a collage of environments from around the world. The environmental sounds were recorded by the Buchens on global field trips and digital sounds were created in their studio. Samples used to date originated in NYC, Houston, San Francisco, Minnesota, Thailand, Bali, Java, Burma, Nepal, India, Tibet, Burma, Japan, Hong Kong, Venice, and Austria. Some of the sounds come from the Buchens large scale sound installations such as 300' wind harp and sound pipes (ringing rocks and gongs). A Macintosh computer is used to create original electronics and script acoustic sounds before they are added to the sampler's hard drive.

SOUND ENGINE will inter-react with each architectural space in which it is installed, reflecting its sonic qualities. In addition, the work will be symbiotic; defined and transformed by the way each participant interacts with the system.

Historically sound artists used tape, acoustic sound processors or synthesizers to generate sounds. **SOUND ENGINE** is a radical departure in its use of a sampler with a 60 meg hard drive, personal computer and digital sound sculpting tools, and innovative sound stations (sculptural speakers). The artists can store and call up quickly an enormous amount of sonic material and can easily shape and reconfigure sounds. The technology is a blank canvas on which to paint sonic pictures projected into space.



SOLDIER ENGINE DEMO TAPE © 1989
Bill and Mary Buckner / Sonic Architecture

SOUND ENGINE is an installation comprised of a sampler, hard drive, motion sensors and sculptural speakers. The compositions within *Seced Engine* are stored in a 60 meg hard drive and loaded into RAM of a sampler by a motion sensor. Each composition can have up to 4 channels of discrete audio. There is a possibility of more than 60 compositions.

The following tape is in three sections and uses 8 compositions. The tape was created by walking through the installation and triggering the motion sensors. This recording was made directly from the samples. The sound of the actual installation would have a projective quadrasonic spatiality that is not present in this stereo recording. People walking through the space in different paths would cause the sounds of a composition to be played in a different order.

section 1

compositional: [Barnes / series / voice / T104](#)

Section 2

Compositors: Aubrey/Venice/Napoli

Section 3

compositions: Taj Mahal/sharhane

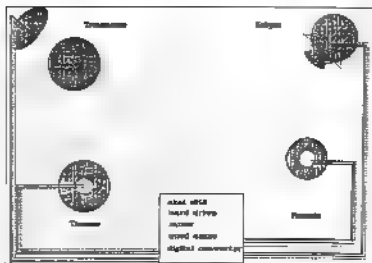


1. **NAME:** _____
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DO NOT WRITE IN THESE SPACES



Additional resources are located at additional equipment areas located within rooms 201, 202 and 203. These areas are located in the

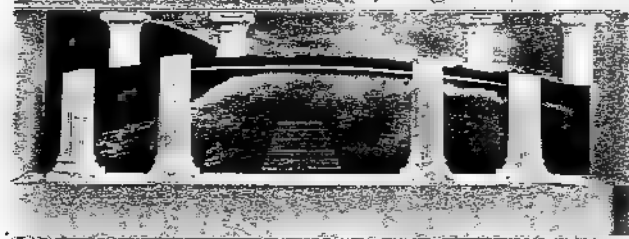
SEARCH RESULTS **Plan View 1/1" = 1'**

existing sidewalk	—	2.5 Width
Min. 2' 0" to 2' 6"	---	5' 0" to 5' 6"
to 2' 0" to 2' 6"	---	5' 0" to 5' 6"

Bill Buchen

Tyrone Georgiou

So They and Me, Tyrone Georgiou, 1985.



Tyrone Georgiou

Buffalo, NY
b. 1947

Education

1972 MFA, Yale School of Art, New Haven, CT
1968 BFA, Architecture, Yale School of Art, New Haven, CT

Awards

1977 John Thomas West Scholarship
1975 New York Academy Foundation research fellowship
1974 National Endowment for the Arts, Photography
1971 Creative Artists Public Service Fellowship, NY
1966 New York State Council on the Arts Visual Arts Program
1966 Metropolitan Life Fellowship

Selected Collections

George Eastman House, Rochester, NY
Paterson Print Collection, Paterson, NJ
Burchfield Art Center, State University of Buffalo, NY

Selected Exhibitions

1980 SUNY Art Now, New York State Gallery, Albany, NY
"Up to the Roof," Kew-Forest House, Canary, New York, NY
1988 Toronto's "Book: The Photographs Mind," OSPA Gallery, Buffalo, NY
1987 "Who America? Artists New Images," Kean College, Union, NJ
"New American Photographs," Rock Museum, Harvard University, Boston, MA
1985 "Photography: Art of the Stage," Tower Gallery, State University of New York, Brockport
1982 "Legs of Niagara Falls," Buffalo State College, Buffalo, NY

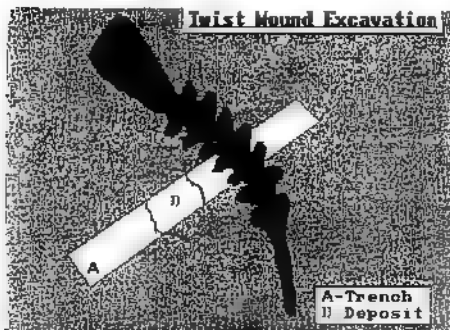
"1981: Contemporary Photographers in George Eastman House, Rochester, NY"

These drawings, which I started in the winter of 1982 began as a way for me to personally discuss the mythology of photography and photo history. As a young artist starting out in the medium, photography is gods and ancient tales surrounding them weighed extremely heavily on the way I went about learning to qualify good and bad. Of course, the more you let these things creep in, the more you let them creep in. I compiled a list of all the artists and their photographs against the various gods, goddesses, and other interests in the field: design, architecture, fashion, politics and the like. So, rather than continue in the ranks of the mainstream, my work branched into a more complex, personal, abstracted, of course, the result of my growing list of a true photographer, especially in those who could not follow my economic, way.

Recently, and as the Great Rust that washed the earth from the earth, Post Modernism seems to have wiped out the memory of the gods and the myth of the young photographer's dream. Few of them, my back, further than the 1980s. This makes it a good time to explore in an archeological way my personal relationships to my now forgotten ancestors and their gods.

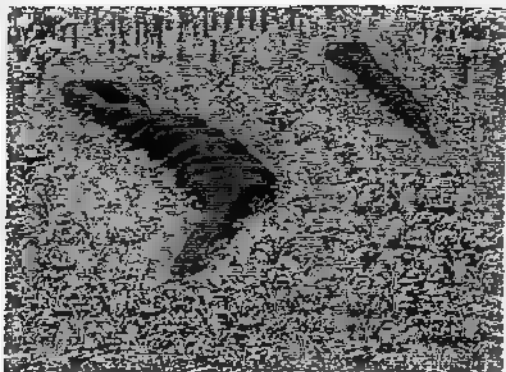
The remaining part of this process is that it has further heightened my departure from the mythology of photography. I have become even more interested in exploring my relationships both emotionally and physically to the real world of life and society. This is a more ironic since my interest in photography, originally, grew out of the political involvement in the radical movement of the 1960s. Perhaps photography has served as the religion in which I needed to dash my confusion and headlong toward the world.

Tyrone Georgiou



Twist Mound Excavation

A-Trench
11 Deposit



"FASTER SOUND GROUP - 'Twist Sound and Little Sound seen partially cleared of vegetation' 1999

This work in progress is a rock archaeological survey that is based on the type of effigy mound seen in Pre-Columbian American cultures such as the Hopewell, and Adena societies. Many effigy mounds are this size and shape. The Ohio River Valley in Southern Ohio and across Southern Wisconsin. Effigy mounds that are seen as religious symbols, some rather than as burial sites.

My interest is in a contemporary re-use of this archaeological culture, and what we second hand reconstructed experience associated with looking at other cultures in a science history museum type presentation. In this case the effigy is a very common every day object that we all are dependent on and use in a daily or weekly ritual way.



Tyrone Georgiou

Barry Gerson



Barry Gerson

From *Sea Pictures: A Statement* 1986

My work is a journey of investigation into the metaphysical world of magical interventions of energies in an attempt to uncover the link between the spirit world and physical space and how this manifests in the through experience and feelings. My spiritual journey through a world of magical interventions of the world around us revealing an intense feeling. It is an architectural world of ORNATE Chaos that is a celebration.

My fascination with combining film with visual objects to create a new language of film is a journey from what I perceive as the physical nature of film to a language born of light projected through light into space, representing sound effects and elements of the physical world of energy energy onto actual sound and physical objects created specifically for the film. The film is given a specific form and shape breaking with the traditional rectangular screen shape by making the images in front of the projector thus creating a sculptural form made of film images. The world sculpture form into which the film is projected, can be made various images which relate to our past experiences in the world and the world of our imagination; therefore multiple meanings develop.

My early work was concerned with the creation of sculptural space in a box which had three dimensional elements in conjunction with rear screen projected film images. The process used with the interaction between film and real space through a subtle manipulation of the enclosed space in front of the projection screen. In some of the later pieces of that period I used mechanical devices to cause objects to move, thus playing off of the movement of the film. For example in the film "Arteries" a built in film blown from pieces of film on a screen up into a clear plastic tube in front of the film projection.

My latest works are constructed as physical sculptures presented in a pedestal or mounted on the wall. The sculpture situated in a room is a change the meanings attached to that artist's dual idea. Firstly by using film in an abstract, combinations that can be the mind a new relationship of space thus creating a new feeling about strength tension containment touch frequently place and location are some of my concerns.

As well as exploring the formal aspects such as color, motion and use of motion space and time. The film is conceived of as another element in the total work its function being to establish a kind of intense energy often having a hypnotic effect. It challenges our perceptions, raising the question that which is in front of us. The overall form and structure of the sculpture is determined by the direction of movement within the film.

Barry Gerson, born July 3, 1938 in an artist home in Philadelphia, Pennsylvania. His father and mother were in film, photography and design. His father was a photographer and his mother was a designer. He was raised in Philadelphia and attended the University of Pennsylvania. He is a member of the American Film Institute and the American Society of Cinematographers. He has been a member of the American Society of Cinematographers since 1965. He has been a member of the American Society of Cinematographers since 1965. He has been a member of the American Society of Cinematographers since 1965.

His work has been exhibited in numerous galleries and museums. He has been a member of the American Society of Cinematographers since 1965. He has been a member of the American Society of Cinematographers since 1965. He has been a member of the American Society of Cinematographers since 1965.

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Ernest Gusella



Ralph Hocking

I was trained in the making and study of pottery and sculpture. The Han Dynasty in China and The Medieval period of England produced what I wanted to do with pottery. Rodin did the same for sculpture. I turned to photography partly because of a lack of patience in the art making process and partly because the art was accessible in a small amount of space. Video and computers were the logical next step because they are photography dealing with time and the processes are more immediate than film.

Video and computer tools can be used to generate and record images and sound. I welcome the imitations of these tools. A defined two-dimensional space governed by laws perpetuated by the profit motive. Much more understandable than the problems I have with charcoal and paper. Remote control, a concept dear to a child of the Thirties, knobs to twist, switches to flip, images being banged out by little hammers onto paper, and electrons spraying a magical pattern of light before my eyes. The stuff dreams are made of.

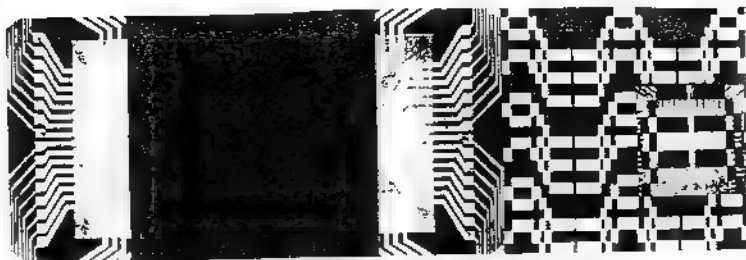
I live in my senses, especially the eyes, and then the ears and touch. Video gives me a connection between these parts and thinking. That's enough. I don't want to change society, protest current conditions, or make sense to others through my art. I do those things in other ways. My art is simply the result of my experience. The work has to do with naked women, sex machines, and problems related to seeing.

My early work began with single camera images processed with a keyer and limited special effects generator. When I acquired a Rank-Abe synthesizer in 1972, I began exploring multiple camera images based on mixing, image reversal, horizontal and vertical rate switching and color. The next development was voltage control of the image processing. Most of this work was done in collaboration with Sherleen Miller. I would set up a situation and she would react to her image and I would keep changing the relationship as she saw. The main body of the work was concerned with simultaneous views of Sherry in movement or in a single pose. Usually we would use between four and six cameras. Most often the cameras were black and white and the signals were processed through the synthesizer. I often used square waves to control the keyers' clip input allowing for offsetting of portions of the images. Most of the work during 1973 to 1978 was not edited. We would do several versions of the same set up, repeat ourselves, rather than try to edit on the decks available to us at that time. Time was not rearranged.



Ralph Hocking

Carter Hodgkin



ARTIST'S STATEMENT

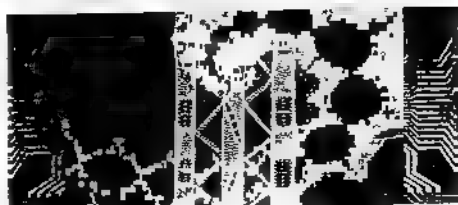
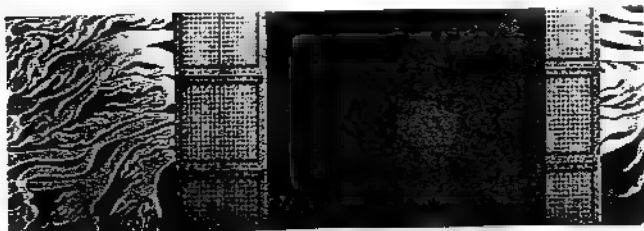
"Modern science has increasingly revealed that the workings of the human body is an intricate mix of artifice since the grafts, immunological systems each year extend the confidence with which we intervene in the human tissue itself."



Carter Hodgkin works from photos of microscopic cellular structure, she develops the pictures as images within paintings. Her silkscreens (her image bank of prepared screens) occur as her brushstrokes. Each image is another brushstroke, as they are used. With these images, she constructs her final pictures. A most suggestive, in their softness, of underwater photography. It is the deconstruction of the image making process. The methods of creating a picture are taken apart and put back together, applied in multiple layers. Geometric and organic patterns are meticulously applied over photo silkscreens of microscopic cellular structure. The images become studies of the nature of reality. The photographs of seeming random and chaotic cell structures, and the abstracted geometric study of the rational order of things.

Carter Hodgkin evolves her ideas on paper. The images are overlapped with the use of photo projections onto paper hand painted with the projected images as guidelines. She represents the essential look of technology. She creates monoprints. She explores the distancing, the removal, associated with machine reproduction. She responds to the tensions involved between the line and the expression that is the consequence of hand work, and the distortions that occur as a result of machine or technological reproduction.

Carter Hodgkin is a painter, rather than a printmaker. Her painted paintings are on thin wooden doorskins that are nailed over wooden rectangular frames. Her work hovers on the brink of sculpture.



Chaos-inspired art: *Flow Asymptote* by Carter Hodgkin.

Raymond Ghirardo



Megan Roberts and Raymond Ghirardo

Combined Residue

Megan Roberts is a composer. Raymond Ghirardo is a sculptor. Together they have been collaborators in video sound sculpture installation and performance works for the past 16 years.

Roberts was born in 1952 in Hempstead, New York and received her M.F.A. and a certificate in Music and Video from R.I.'s College Center for Contemporary Music in 1977. Currently Assistant Professor at R.I.'s College teaching video and audio production.

Ghirardo was born in 1953 in Oakland, California and received his M.F.A. in sculpture from Cranbrook Academy of Art and a Ph.D. in Sculpture. Assistant Professor at Ithaca College teaching sculpture and digital art.

Current Address: 254 Danby Road Ithaca, New York 14850
tel: 607/273-5853 office tel: 607/274-3442 or 607/274-7320



"CRUSHED BY THE CURRENT POLEMIC. INFLATED RUINS" is an installation combining large inflating and deflating soft monolithic and twisted human forms with single and multi-monitor video characters that are part and comment on this landscape.

An electrically switched (phased) pneumatic system gives life to the large slowly breathing objects and creates crossfades of acoustic overtones through a network of ribbed tubes. The taped images are realistic figurative composites of concrete, processed and digitally animated video.



"INFLATED RUINS" is an imaginary archaeological site of large convex architectural and human forms. Among the inflated forms piles of washed marble partially obscure buried video screens that show recorded fragmented gestures of the populace before, during, or possibly, in anticipation of some collapse. Drifting shards of sound, originally created by the hoses that feed air to the forms, are the voice of this quiet ruined world. "i 20 1988



Megan Roberts

Sara Hornbacher

Sara Hornbacher

Education

- 1978 State University of New York at Buffalo
bachelor's degree in Media

One Person Exhibitions/Video

Installation Exhibitions

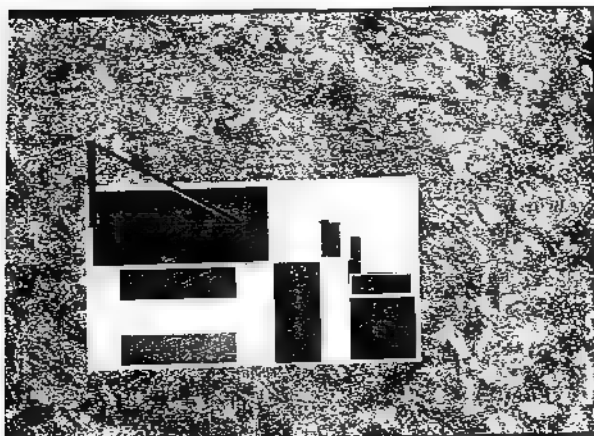
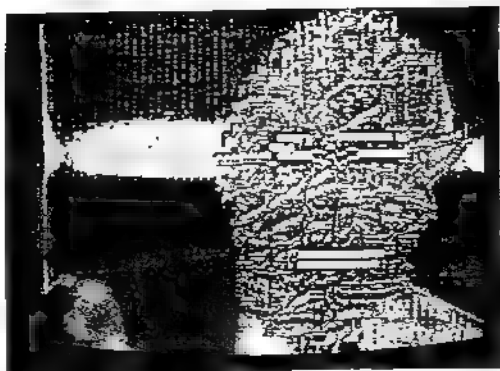
- 1982 "Theorization of the Simulacra"
State University of New York at Buffalo
East Buffalo Museum
East Buffalo State, NY
- 1986 and the surreal of artificial life was
electronic
Rosenzweig's Gallery, NYC
- 1985 "Fingerprinted Borders"
New York Gallery, NYC

Group Exhibitions

- 1979 "Facing the Walls Section Three: the
"Simulacra" v. 1-10"
St. Antonio Museum, England
"Conquering and the Abyss"
St. James, NYC
- 1987 "Visions in the Computer Age"
NY Gallery, Cambridge, MA
- 1983 "197-198: Emerging Experiments
Between the Artists and the Computer"
Stam House, NY
- 1985 "The Simulacra Age Know"
New York Gallery, NYC

Awards/Grants/Other Honors

- 1981 New York State "Grant on the Arts Media
2001"
- 1982 "New Museum Video
Artists' Residence"
- 1980 Council editor for NYC Annual State of
video published by the College for Artists



Ron Kuivilla

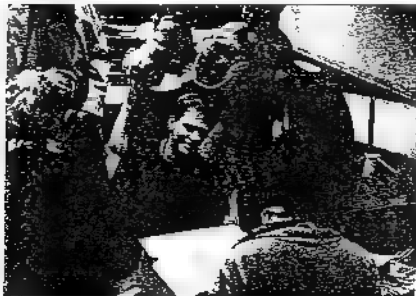
A Clock for the Kitchen

Sound is a sloppy signifier. To some ears, a ticking clock marks the implacable passage of time; to others, a warm and cuddly presence. The artificial sweetening added to the sound of any film exploits this desire for meaning. Why else would the sound of crumpled cellophane be so easily mistaken for fire?

Music was supposed to be free from this mishearing, an eternal world floating on the insubstantial substrate of sound. That freedom was a ways to sure to be true. Consider the wonder of the virtuoso or the spectacle of the orchestra. The desire for more concrete meaning has always reflected music.

Today, music is mostly heard on records. People generally talk while records play. This is considered neither inappropriate nor odd. Why? Because one does not talk over a record; one talks within it. At home, record selection is a form of interior decoration; it creates an environment. With boom boxes, record selection becomes a necessary part of certain wardrobes. While the intrinsic qualities of the music played are important, their value within an extrinsic system of social exchange is vital.

The collaboration between sound artist Ed Tormey and composer Ron Kuivilla works within the sound world suggested by these observations. The piece uses found sounds, talking boxes, speech synthesizers, electroacoustic sculptures and live electronics to make a music where anecdotal sounds have as much importance as exquisitely rendered objects, sonnets and where virtuoso consumerism displays as much creative force as raw invention.



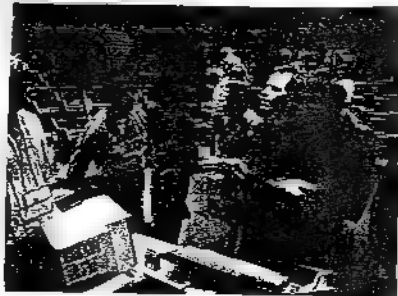
Spark Wall

Spark Wall is a sound installation that is a centerpiece for Denis Mura. It is made of pairs of wires and a very small voltage. Each pair of wires is suspended one above the other. The lower wire is used to speak at audible pitch. The upper wire keeps itself, sagging slightly. The high voltage is applied across these two wires, creating a static attraction between them. This pulls them close enough together to allow a spark to jump from wire to wire. When the spark jumps, the voltage difference and the attraction both collapse. When the voltage returns to drop the attraction, and the cycle begins again. As this cycle repeats, the upper wire begins to oscillate, striking the lower wire.

Although the voltage used in Spark Wall is quite high (1,000 volts), the current is minimal and safe to touch. Consequently, the wires can be made completely safe to touch. The wires produce the same kind of sound as some types of air wires.

The sound one hears from the loop is produced by the spark's small crack and the collisions of the wires as they strike. High frequency sounds, the sound of the wires as they resonating themselves (much like a harmonica detector) and through amplification and equalization (only the case is simplified). These sounds are physically displaced to create a music topography that allows one to walk through the sound of the loop.

The electronic system produces by the loop an irregular, but steady sound. The fundamental frequency of the upper wire. When the upper wire strikes the lower, as rebound depends on the direction and speed of the lower wire,



Cork Marcheschi

Light is the issue here. Cork Marcheschi says. Forget neon signage, forget neon design and, even now this

Marcheschi, 41, is plugging into light with all its beauty and symbolism. Light is a subtle yet powerful medium. Light is like the sun. Light is salvation. "the light at the end of the tunnel." Light is revelation. "to see the light." Light is goodness, safety, warmth, happiness. "Light as material is a 50 or a 60-watt incandescent bulb." Usually we think of material as something that you can touch or that has a physical manifestation. Light is available to us usually and metaphorically, but not to the sense of touch, and yet it is the primary material of EXPERIENCE (to see a painting or a sculpture is in a sense to read light).

Color is also the issue here. Color suggests and elicits emotions and moods. To allow for the primacy of light and color in his works, Marcheschi uses neon tubing bent into basic geometric shapes. These very definitely are neon color-field paintings, he says. "They're heavily influenced by the work of Mark Rothko."

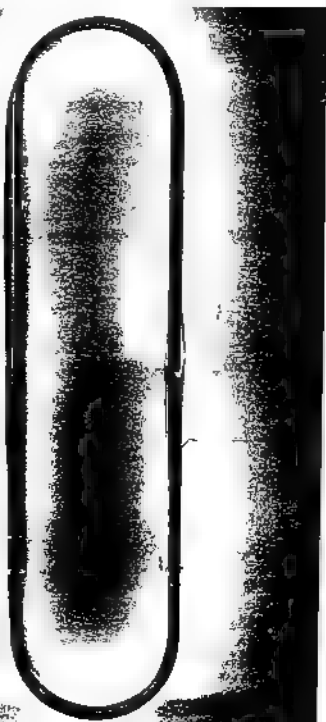
Marcheschi started showing electric artworks 24 years ago in California, his native state. After receiving a master's degree in sculpture from the California College of Arts and Crafts, Oakland, he moved to Minnesota to teach at the Minneapolis College of Art and Design. He left that post in 1984 after joining forces with fellow artist Brad Linka to start The American School of Neon in St. Paul, where he currently works and teaches.

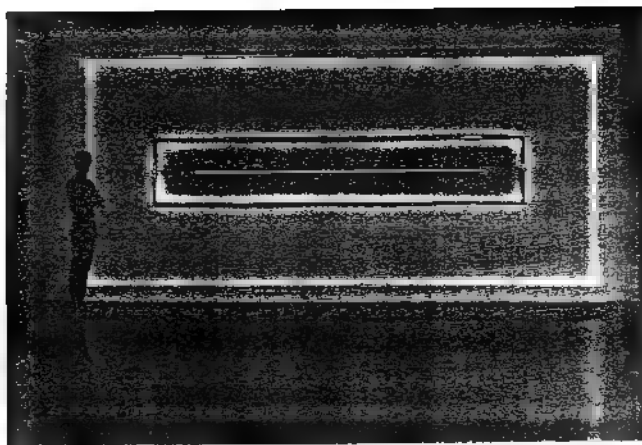
Marcheschi's more than 125 solo and group exhibitions have spanned the globe, covering the U.S., Canada, the Netherlands and Venezuela. He is particularly well-known in Germany, Poland and Japan. "The Europeans were the ones who started to take me, and gave me major museum spaces," he says. His commissions often large-scale neon works include pieces for the City of Seattle (pictured), the Actors' Theater in St. Paul, and the Burroughs Center in Chicago. Among other projects, he is currently creating a "neon glass and neon work for the State Historical Building in Des Moines. In all his works, he attempts to use light to illuminate the mysteries in his life as well as our own.

The following interview explores the energy source and ideas behind the phototrope, Cork Marcheschi.

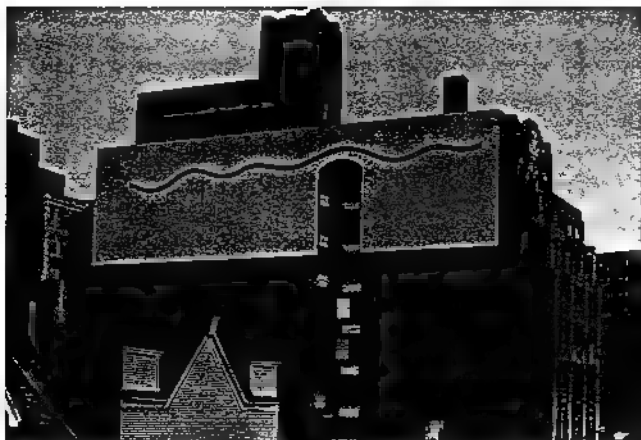
BY KENT KISER

Sees the Light





Cork Marcheschi



THEORETICAL STATEMENT CONCERNING COMPUTER/ ROBOTIC PAINTINGS

JOSEPH NECHVATA,
Documents & Catalogue, 1987

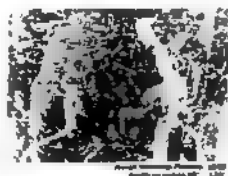
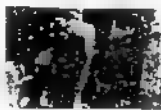
Nuclear Electronic Overload is synonymous with the narrow limits of assigned meaning. A doorway was opened. We have the power to shape our own meaning. We have the tools and the weapons for our own personal magical transformation. With deconstruction, reconnection, zakhoi, non-conformity, and destruction we are synthetic, not over-given hierarchical systems. This allows us some situatedness, personal dignity in light of our action, relative helplessness. The resonance of the human spirit is at stake. It is not a question of demystification. It is the task of absorbing, aiming, slat'ing, and de-saturating. We turn it around and in effect reverse the dialectic of the herd's mass meaning. We take control. We take the power as social, continuing is liquidated, and we are liberated from the constraints imposed upon us by mass/oup cultural put outs. We destroy and return the tired concepts of the dominant culture to the creation of free thought. We are the autonomists subject making free choices.

The computer is the social organizer of production in the 80's. It frees us from the psychic condition of the 19th-Century factory worker—which has been the universal condition of the 20th Century. The computer's work is free from sweaty compulsion; it uses self doubt as a means to liberate its creative intelligence; it addresses his faith in the infallibility of the computer technology which is rapidly changing all of society. Through the theme of control and release, they confront the potentially totalitarian technology of the digital society which symbolizes and appeals to both external order, efficiency, hierarchy, security) and internal order, tidy compartmentalization, (un-strict logic). Information technology is meant to make all of society run on time through control under the guise of liberating a consumer culture. It is made a self-manifestation of the control and the fragmentation of complexity and the isolation of the individual, the tendency to identify people with machines, and the parallel tendency of individuals to internalize this external description of themselves and therefore behave as machines. Computers are compulsive to people in that they offer a form of apparently total control, yet the user is also compelled into a form of submission to the limitations and constraints that the computer's design imposes. The user willingly accepts the tyrannies of the computer because they traditionally provide a model of clarity. However, they also

rationality limit what can be expressed and transmitted, thereby standardizing knowledge and inference.

through efficiency, planning, rationalization and managerialism. The great problem of today is to attain a balance and wholeness in our civilization so we can commend the machine we have created instead of becoming its helpless accomplices and passive victims. We must leave room for an answering response, of an indefinable kind, in order to allow for participation in the creative act. We must avoid a world in which whatever seems obscure and inward, whatever cannot be reduced to a quantity, is thereby treated as unreal. A world that is *unintelligible*.

Creator must rise higher yet above
 the level of the creation as with
 the integration of art and technique—
 resist the quantifying of life in the in-
 terests of power, prestige and profit—
 resist the fashion of idealizing mediocrity
 forces The computer/robotic
 meanings symbolize a society that has
 freed itself from total rational utilitarianism
 through the symbolization of
 poetry in technology and by making
 the primordial workers of the technology
 of today. They are in great measure
 a renege against the objectivity of the
 rationality of the post-industrial society.
 He advocates a new view of
 detaching the signifier away from the
 signified, the subjective spectacle of
 ecstatic spirituality is sufficient. Since
 spirituality cannot be signified, no
 signifying unit refers to spirituality
 which is a mode of being, of feeling
 the images of authority in the electronic
 society can be used against
 themselves, and thereby keep us from
 the curse of single vision/new sleep
 Western cultures privilege reason has
 divided the world into the rational,
 calculating "objective" and the intuitive,
 "subjective". A holistic culture
 would balance reason and intuition
 and challenge the dualism of science
 and art at the level of production. The
 potential impact of computer technology
 as an integrator of art and science
 is well known. Yet if we contrast the
 computer's compulsion for order with
 the primal intentions in the social
 unconscious, a dreamer, more subjective
 use of the computer revolution
 becomes obviously needed. Today
 everything is spread over, blown apart
 simultaneously known, shared and
 forgotten. No media mysticism can
 relieve our bloated media millennium.
 Inner lives have become impoverished
 through the mechanization of the
 oversupplied orbital society due to

[illegible]

[illegible]

Joseph Nechveta

George Rhoads

GEORGE RHOADS

education

University of Wisconsin, Engineering School for U.S. Army 1943
University of Chicago K.B. degree 1945
Art Institute of Chicago Painting and Drawing 1946
Académie de la Grande Chaumière Paris 1951-52

one man shows

Galerie Ma, Paris 1952, Painting and Sculpture
Terry Dineen's, N.Y.C. 1962 and 1964, Painting and Sculpture
A.C.A. Gallery, N.Y.C. 1966, Painting and Sculpture
Chamber Gallery, N.Y.C. 1969, Audiokinetic Sculpture
Artists Museum, Elmhurst, N.Y. 1974, Painting and Sculpture
Ernst Museum, Syracuse, N.Y. 1975, Audiokinetic Sculpture
New Port City Gallery, N.Y.C. 1978, Audiokinetic Sculpture
Kamberg Gallery, N.Y.C. 1979, Audiokinetic Sculpture

joint or group exhibitions

Painters' International, touring exhibition in the U.S.A. and Europe organized by the Art Institute of Chicago 1955
Art Exhibition of the Art of Paper Folding, Cooper Union, N.Y.C. 1959
Sculptors' Exhibition of German-made audiokinetic sculptures, Ascham, Germany 1970

The David Berman Collection, The Westwood Art Museum, Hartford, Connecticut 1964

collections

Yonge v. Yehudiak, Leonard Bernstein, William Marsden, Bronson Binger, Lawrence v. Elbow, David Berman, Herbert Adler, American Scientific Company, Washington, Michigan, S. Forbes

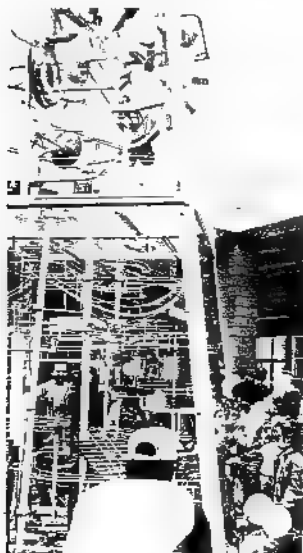
museums

Museum of Modern Art, N.Y.C.
The Art Institute of Chicago, Illinois
The Butler Institute of American Art, Youngstown, Ohio

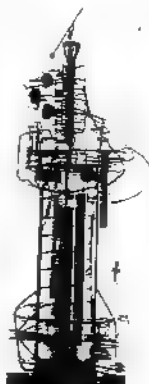
George Rhoads has worked as a photographer, generalist, muralist, advertising artist, and audiokinetic sculptor. He has designed many displays, one of which, "Kineticizer," was marketed in 1955 by Milton E. Adler in his views on painting and sculpture in "The Artist's Book: Painters on Painting." He is a pioneer in the art of Origami, paper folding, and his original Origami has been exhibited in Ruggieri's Art of Origami and Paper Folding and in the book "The Art of Paper Folding." He has designed city street fountains. Audiokinetic sculptures have been featured on "Tentation's" local show, Feb. 1959, and the "David Berman Show" (Dec. 25, 1959 and Dec. 31, 1974). The Westinghouse Electric Company International chose Mr. Rhoads audiokinetic "Adventures in Water-skiing" to represent the company in an international exhibition in Zurich. Major works audiokinetic sculptures are installed in shopping centers in Chicago, Rochester, New Haven, Belmont, and Albany. Kineticups B.C. and Watercolor, N.Y. Major works are also in the lobby of the Port Authority Bus Terminal in N.Y. City, Logan Airport, Boston, and the Barron Museum of Science.

From Public Art Connection

proved to my farmers and to myself that placing contemporary art in shopping centers was a good for business. David Berman, President, National Shopping Centers Inc., N.Y.C.

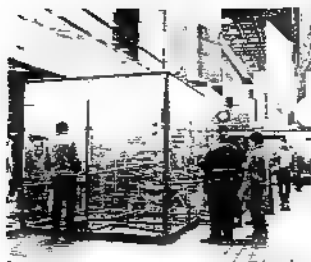


WATCHAMABAGIT audiokinetic sculpture 1964-66, 11' x 11' x 11' high
-Warner Company, Saratoga Park Mall, Albany, New York



KINETIC MOUNTAIN audiokinetic sculpture 1964-66, 11' x 11' x 11' high
-Private collection of Herbert Adler, New York City, N.Y.

audiokinetic
sculpture



Adapted **TOGETHER BALLROOM**, kinesthetic sculpture, 96" x 56" x 96"
Port Authority of New York and New Jersey, Ball Terminal at 42nd
Street and 42nd Avenue, New York City, N.Y.

Ball Sculptures

For over 20 years George Rhoads has been creating sculptures that sound and move. A network of tracks carry rolling balls through devices such as a loop-the-loop, a giant wok, a series of xylophone bars, a free-fall and bounce ending on a catching platform and various percussion devices: chimes, bells and gongs activated by balls imbedding on levers or ball-activated cams, worm gears or helices. Large works employ billiard balls, smaller ones use solid steel balls brought up by hooks on a chain. The balls are distributed randomly to the various tracks leading to the sound and motion devices, creating an ever-changing sequence of sound and motion.

From *The New York Times*

What Rhoads has realized is a popular public art sculpture that one capable of keeping the attention of nearly everyone without sacrificing their esthetic integrity.
Richard Koscianetz, *The New York Times Magazine*, May 31, 1987

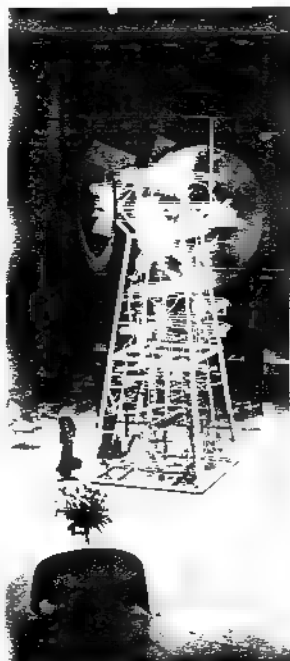


WALLPIECE, table-top wall-mounted kinesthetic sculpture,
8" x 36" x 60", Astor Strimling Newspaper, Traveling Exhibition,
Tokyo

FOR MORE INFORMATION CONTACT:

Robert McGuire, producer
138 MacKenburg Road
Ithaca, New York 485
607 272-3977

George Rhoads, artist
1478 MacKenburg Road
Ithaca, New York 485
607 273-7530



ARCHIMEDEAN EXCOGITATION, kinesthetic sculpture, 96" x
96" x 23 high, Museum of Science, Boston, Mass.

George Rhoads

Anthony Rozak

Anthony Rozak's personal interest in computer art focuses on exploring visual movement complexities that otherwise would not be possible without the use of computer processing. A central focus of his work is the relationship between real and perceived order -- complexity and apparent simplicity or real simplicity, and perceived complexity. Visual phenomena, natural or humanly produced, that captivate viewers are the result of complex patterns occurring at sub perceptual levels. Art works reveal as much about the limits of human vision as they do about the mysteries they extol.

Rozak's work uses flexible array processing routines he developed in FORTH for interactive manipulation of graphic data. Visual movements are controlled by the sequential application of point coordinates to the locations of shapes and for the creation of shape outlines. Radius arrays and angle arrays of unmatching element lengths are deliberately recycled out of phase to produce repeated yet varied spacial relationships. Dynamically applied sine, ramp and random sequence algorithms modify the radius, angle, width, height and color arrays. The results are output with a color plotter or a dot matrix printer.

In Rozak's "100 Arrows" the spacial movement is controlled by bouncing the shapes (in this case outline arrows, off the edges of the composition.

In his "Wrap" series, he focused on exploring spacial movement as it interacts with the edges of a field by wrapping around the edges, which in effect carries the movements into the adjoining fields.

The "Sine Orbit" series, without employing any random number sequences, uses combinations of sine curves to locate and scale shapes in a three dimensional field.

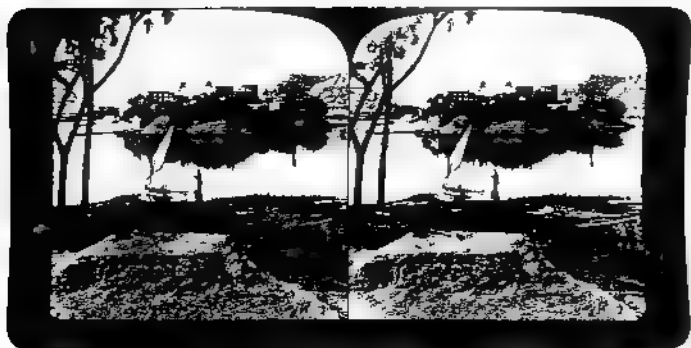
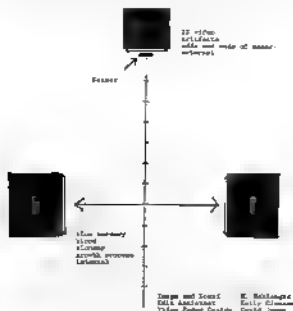
The "Random Meander" series employs random radius processing to generate shape outlines and shape locations. Sine curved scale and color sequences simultaneously vary and integrate the structure. The patterns and movements created suggest rapidly varied amorphous forms such as with road maps, cloud forms or plant growth.

Anthony Rozak is an Associate Professor and Department Chairman at the Department of Art, State University of New York at Buffalo. He taught an introductory computer art course which he initiated six years ago and advanced graduate and undergraduate courses in computer aided art and design. His students use Apple computers and the language FORTH with a variety of graphic utilities which he developed.

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Matthew Schlanger

Peck Paul 0 and 1, 4 (two segments) (from monitor with 100% VHS 3136
as whereas visible, some artifacts on silver-plate monitor 4 two
channel 1 (two 1/2 inch 3 1/2 video with a tape monitor)



artifact

Narration for work in progress

The house slept before the edge where sand meets open water
The rooms change from night to night
I always find something new,
the lack of consistency is unnerving
I walk the halls and discover spaces like old memories
Again I'm looking out the window of my room
A thousand years have past this window
I've seen women planting in the fields
I've seen the red lightning bolts of nuclear explosions miles off
Now there was something buried back there

We dig to find the bony remains of some ancient tiger
The water is rising to flood, so we leave

to be continued



Matthew Schlanger

Alejandro Sina Moira Sina



'Spinning Star'
By Alejandro and Moira Sina
October 1985

The cylindrical image or virtual volume is created by the rotation of an array of straight lines of light using special Neen tubes. These are modulated to generate a changing visual illusion. The Sina's fabricate the crown glass tubes, power supplies and electronics.

Alejandro and Moira Sina
Neon-light Artists
October 1989

Alejandro Sina was a Research Fellow at the Center for Advanced Visual Studies at MIT from 1977 to 1984. He has received a Fulbright Fellowship and a National Endowment for the Arts grant for his first one-man show at the National Contemporary Art Pavilion in 1977. For the last ten years he has collaborated with his wife Moira and together their work has appeared in numerous group and solo exhibitions nationally and internationally.

Alejandro and Moira Sina are right or left hand use Neon as a great visual medium for architectural space and public art projects. Some of their recent work uses glass and luminous gases are used in their own techniques and gives their work a distinctive character. Some of their works use exact geometric devices but their work is not concerned with the meaning of the mechanism. Without drawing attention to their use of technology they create effects that would be impossible without it. The result is one glowing in a very generous optimistic way. The artist's medium of work has three main lines of expression.

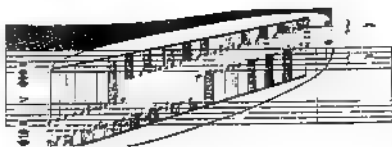
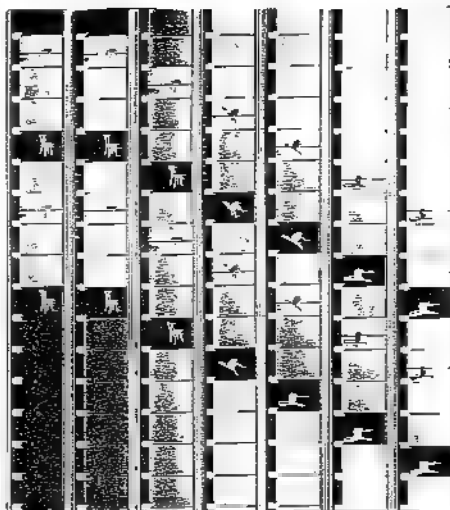
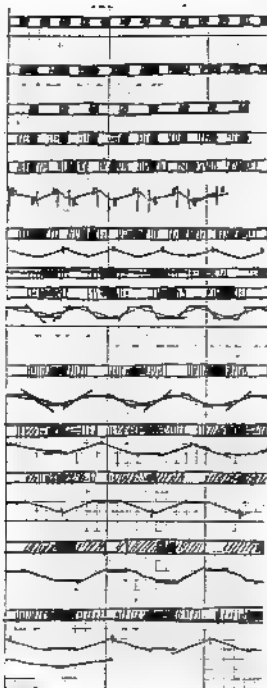
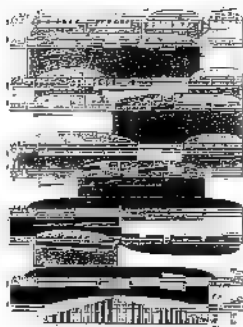
Aerial pieces or segments of light to suspension. These works always have some kinetic visual aspect. They can be stationary or have a gentle motion. This group of works are mostly designed for specific architectural spaces and can be very large in size. An example of this use of work is the Air Lines. Also they have created a number of light works that are small in scale appropriate for a home setting. Examples are the 'Light Lines' and the small mobiles, such as 'After the

Public participatory works that require the viewer interaction to create some luminous phenomena in a certain space. An example of this group is the 'Light Lines'.

Neon in motion or virtual volumes generated by rotating Neon or example the 'Spinning Shell'. This group of works consists of Neon tubes set in rapidly repeating motion. The Neon is designed to flash quickly or modulated in a series of patterns that create the illusion of volumes defined by sets of light.

Moira Sina
Alejandro Sina

Paul Sharits



- ① one long flickering fade-in,
in progressively brighter wave
fronts " ^{becomes} → R - W - B hi pitches
② violent (from 1st flicker → 4th in line
③ then, sudden yellow (which pulses*, with
flashes of orange-red-violet) LONG

④ Laps get short

⑤ one min: yellow + dark tones (+ Bla

2 sec

2 sec

4 sec

3 sec

1 sec

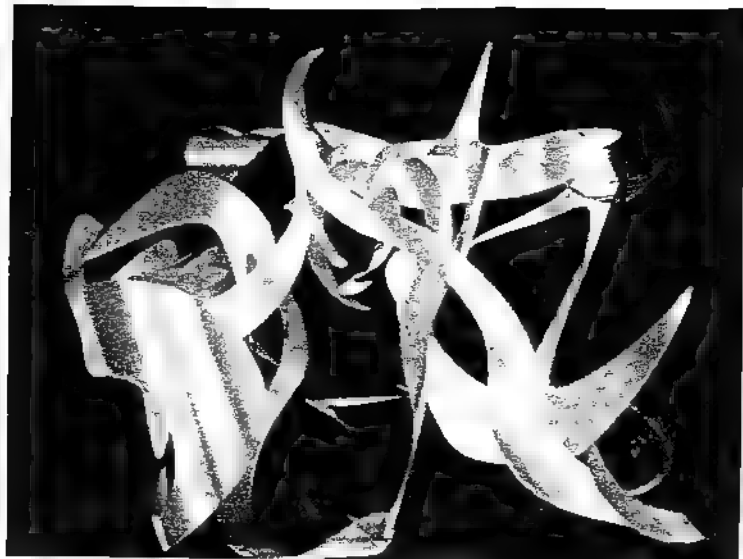
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MUSIC FILLER

Paul Sharits



Vibeke Sorensen

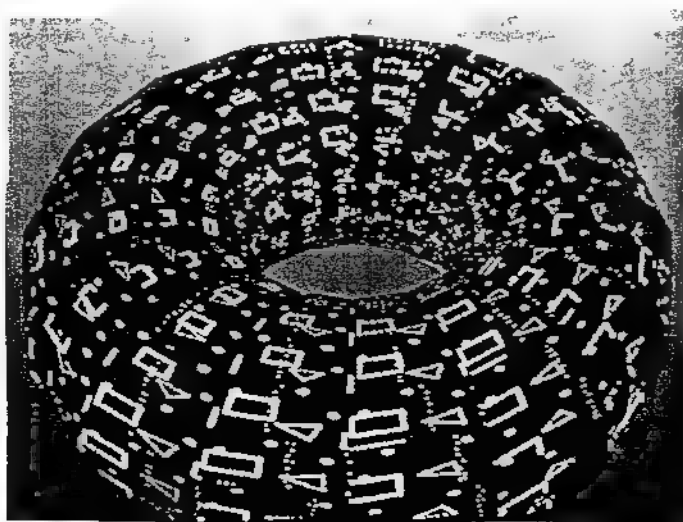
NLoops is 7 minute work based on polyrhythmic musical structures applied to 2 and 3 dimensional computer animated form, in which complex time structures are built from phasings of abstract painted cycles. Music is composed by Rand Steiger of University of California at San Diego, and employs digital musical technology in realizing the score

NLoops deals with the integration of intuitive, gestural elements of painting and abstract/procedural approaches to three dimensional computer animation. The work references the history of animation, including the zoetrope and variations as it is extended into the 3 and 4 dimensional world of the computer. Many of the objects result from mathematical relationships to the number of different frames 12 and 16, in each cycle of animation. The large black torus or "donut" for example, has 16 facets as a cross section and 16 "slices" around its central axis. Each successive frame of the animation cycle was assigned to side by side polygons on the surface of the torus, so that adjacent polygons in any direction are exactly one step out of phase, all the way around in all directions. When each polygon animates a complete cycle, the entire object and its surface appears to cycle in waves. Hardware and software include an IBM PC AT running Cubicomp Picturemaker and Lumenia Paint software. It was produced at the California Institute of the Arts, with thanks to the Post Group in Los Angeles. **NLOOPS** has been exhibited at the San Diego Superscomputer Center in 1988, and in 1989 at the ACM SIGGRAPH Art Show in Boston, Post-Currents Festival at the State University of New York at Buffalo, and at the MANCA New Music Festival in Nice, France.

Concurrents is a 12 minute piece which deals with the dichotomy between nature and technology, and human relationships to the two, as represented through gesture. It is inspired by a concern for the natural environment and recent developments in concurrent computation or parallel processing. Music is composed and performed by Gaylord Mowrey and utilizes a prepared piano. Hardware and software for the images include an Amiga 1000 personal computer with Live Board and Aegis Animator software, a Panasonic VHS video camera, Ampex 1 inch videotape recorder, and Grass Valley Switcher. This piece was produced at the California Institute of the Arts and has been exhibited at the MANCA New Music Festival in Nice France in 1988, and in 1989 at the ACM SIGGRAPH Art Show in Boston, Massachusetts and at Post-Currents in Buffalo, New York.



Vibeke Sorensen studied at the Danish Royal Academy of Art and Architecture and received her M. A. H. from the State University of New York at Buffalo. Ms. Sorensen is known as an innovative artist working with video, two and three-dimensional computer animation systems and electronic musical instruments. Her work has received many honors, and has been published and shown internationally, including broadcast and cable television, gallery and museum exhibitions, and live musical performance. Since 1984, Ms. Sorensen has been on the Film and Video Faculty at the California Institute of the Arts, and has been a Visiting Associate in Computer Science at the California Institute of Technology. In 1988, Ms. Sorensen spoke on the Contribution of the Artist to Scientific Visualization at the Jet Propulsion Laboratory, Princeton University and the San Diego Supercomputer Center.



Ed Tomney is a New York based artist whose work spans several mediums. His two-dimensional images, presented on canvas, wood or sheet metal, employ a specific technique using charcoal, oil and white lead. The site-specific media allows him to create and incorporate this technique along with motorized projections from images on glass and arrays of light sculpture assemblages. His audio environments fill exhibition spaces with biological and autonomous ambiances that reflect on the atmospheric nature of sound. He has composed sound for film, video, radio, theater and has performed in museums with his robotic "Industrial Orchestra".

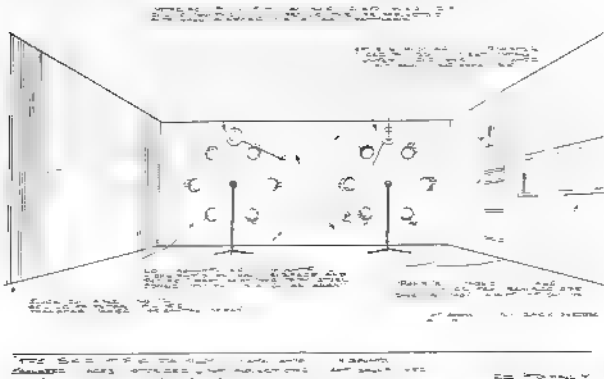
Installations such as "Catacomb of the Tassanian Wolf" appropriate the exhibition space as a Gregorian shrine using painted images on large scale sections of suspended sheet metal accompanied by a network of mechanical columns that have been refabricated with loudspeakers. The audio score for this installation is transmitted through the sound columns which emit rhythmic breathing and vocal chorals of the extinct species of marsupial known as the Tassanian Wolf.

The "Industrial Orchestra" consists of an array of robotic sound sculptures and machines forming a mechanized ensemble that performs site-specific spectacles. In "Music from the Industrial Landscape" this "orchestra" conducts a series of staged mechanical and acoustic events in conjunction with film projections.

"Whispering Elixir" is an ongoing series of works that suggests characterizations through the use of fragmented audio and visual information. The darkened exhibition space contains hidden loudspeakers that play numerous voice fragments while motorized projections of character portraits move about the wall surfaces.

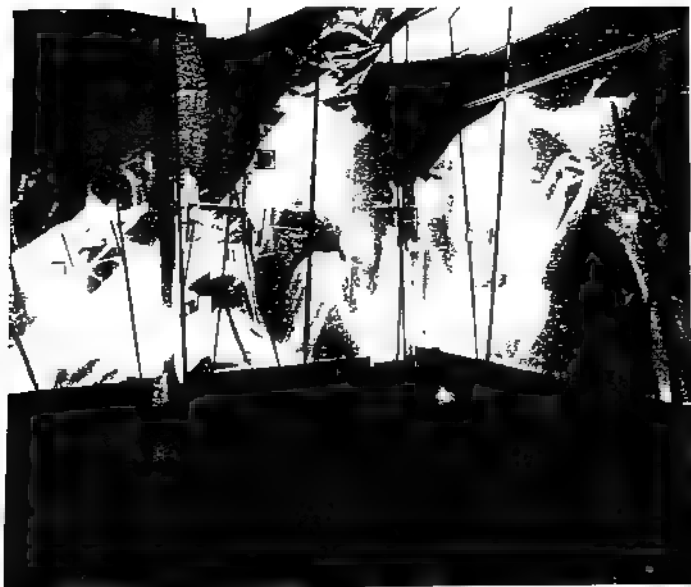
In "The Scientific Facility" multiple panels of sheet metal are illuminated by steel armatures that contain miniature light fixtures which reveal painted images on the surface area accompanied by a unique concrete score.

In both aural and visual areas a main sphere of interest in these works is the illusory properties of objects and environments viewed with atmospheric sensibilities. In this climate, the drama found in the silence of an image enhances the non-objective nature of the acoustic event.



Ed Tomney

Doris Vila



Abstract

Complementing work with light and sculptural installations, my recent series of WLT holograms strings a narrative out in space rather than in time. Objects, chart graphics and text float in large volumes of color, increasing the potential of three-dimensional relationships inherent in holography. The viewer subjectively links the visual metaphors, teasing long-held beliefs in the existence of objective reality as a base of power for the practitioners of the scientific process.



VIDEO WORKS



Peter D'Agostino



Transmissions
 Videotape and interactive videotape by Peter D'Agostino 91-93 18 minutes color

Transmissions is a metaphorical history of the electronic age through a series of impenetrable tableaux and metaphorical intertextual commentary.

The initial segment, "In the Beginning was the Word," depicts the seas and imagery of the terminal figures of the electronic age at Euler, Tesla and Marconi. Through the use of analog and metaphor, it moves from the development of the air era age and motion pictures to Marconi's first transatlantic wireless transmission in 1901, thereby an "In the Beginning was the Word" which serves to mark a beginning of the age of electronic communication.

Deus Ex Machina forms a commentary about the need for radio waves, waves of photons emitted over 45 billion years ago during the Big Bang, which is thought to be the origin of the universe.

The term *Deus ex machina* goes from the machine was originally used by Aristotle to describe a technique in Greek drama in which a mechanical device is used to lower a god onto the stage. Through this unusual characters can be introduced from without, situations experts when the plot cannot be resolved by logical means.

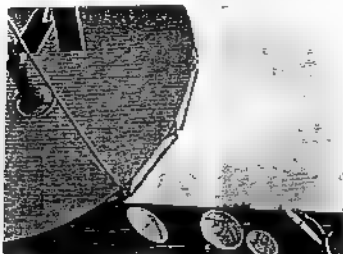
PARABLE is a allegory composed of electronic images of transmission towers, a mix of visible voices talking about communication, and an explosive crash which represents the the downside of technology. The commentary ends with the story of a young boy who falls into a well and the irony presented by a live TV coverage of the event while at the same country is a helpless during the futile rescue attempt.

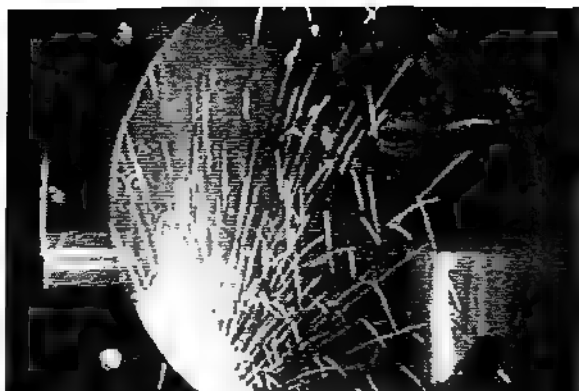
The **E-logues (Selections)** are fragments of information about use of electronic transmission. In the non-linear interactive videotape version, the viewer/participant can step back and/or on into it and from these "selections" interconnecting all of the parts of the site.

From the almost table-like depiction of the beginnings of the electronic age, to the wireless transmission is a deep, powerful almost mythic human tragedy. **Transmissions** forms a critique of our technologically determined culture.

Videa/music/editing Peter D'Agostino music won Gibson

Produced with support from the National Endowment for the Arts, NEA/AP, Regional Media Arts Program, Pennsylvania Council on the Arts, State PASS, WETV-TV, Philadelphia, 1991-93





Peter D'Agostino

Shalom Gorewitz



INTERMINGLING SPIRITS Shalom Gorewitz

I recently had the experience of participating in a MULTIMEDIA dialogue with video artists and independent producers in New York using 1 way video 2 way audio and satellite teleconference system and was amazed by the intimacy possible during our out of body meetings at the edge of thought and vision. I role played spoke about the possibilities of nonverbal interpersonal communication using the monitor for our own purposes. This extended to Pier Harton's satellite performance piece that attempted telepathic connections based on concentrated visual transmission of common color and symbolic codes. Perhaps we should simultaneously send, receive, process and return flows of visual and audio imagery to create a fluent intuitive real time interaction that can later be analyzed for patterns of expression. Should video artists get involved in the political issues surrounding the need for a single global format for high definition television?

With the collapse we must continue to actively seek new beginnings, new potential, new hope



Shalom Gorewitz

Kathy High

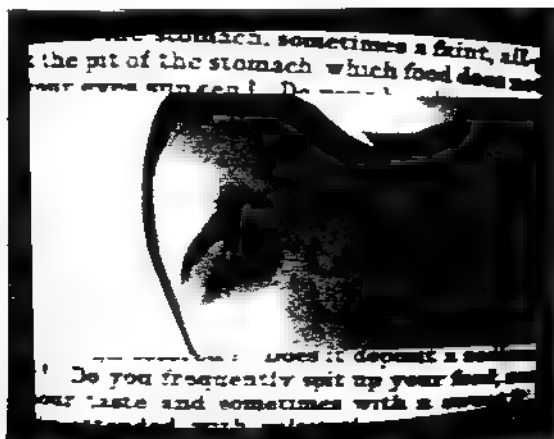
SEND YOUR FULL COMPENSATION

Products are owned by Eugene Figg

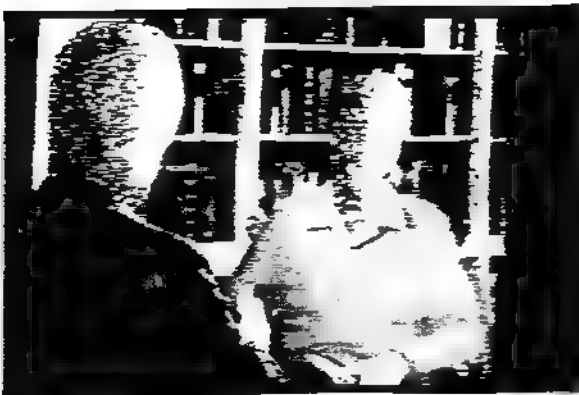
A **MIND YOUR FUTURE COOPERATION** is a mystery epic concerning the intersection of cancer care by the medical profession in creating weapons of the late twentieth century. The book is both vaguely plotted and provides major socio-cultural scenarios developed by applied professional during a post-war world where every life was deemed precious for survival. In this sense, the book involved into a fictional, laboratory genre, giving more power for physicians. This genre also was the ground of many medical fiction and science-fiction writers' best-selling books and TV series.

[illegible][illegible]

NEED YOUR FILE COOPERATION? Available for circulation in 3M and 42" video
Tape videotape is part of our licensed professional series WORKING AND MOVING THINGS IN
MY HEAD, produced by European High Technology Institute. Videotape is available over
many of our locations. For further information, contact Kathryn Rogers, 438 Public Street, New 4C,
Brooklyn, NY 11201. Phone: (718) 486-3856.

[illegible]

John Knecht



From "Pain in the Neck"

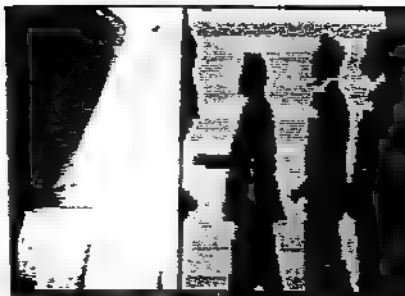
It is a man in the middle of the night who carries the burden of the world. He is a man who has been through the fire and the flood, who has seen the world as it is, who has seen the world as it should be.

It is a man who has been through the fire and the flood, who has seen the world as it is, who has seen the world as it should be. He is a man who has been through the fire and the flood, who has seen the world as it is, who has seen the world as it should be.

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John Knecht

John Knecht



Gary Hill





Based on the novel Thomas The Obscure by Maurice Blanchot, Gary Hill's Incidence of Catastrophe is a compelling video-narrative about artistic inspiration and creativity. Casting himself in the central role, Gary Hill gives a startling performance as the artist in search of a creative ideal, an urgent pursuit that ends in a powerful and unforgettable image of frustration and despair. Hill tells this dramatic tale of artistic expression by rendering the artist's inspirational process visually, in a style that is stark and dramatic, using devices which include time-lapse photography, chiaroscuro lighting and theater-like settings. Incidence of Catastrophe received first prize awards from both the 1988 World Wide Video Festival in Den Haag and the Videonale Bonn, West Germany.

Gary Hill

MICA-T.V.



VERTICAL LANDSCAPES

A MICA-TV Collaboration with
Blair Blair, Don Graham, Christian Marclay

Vertical Landscapes represents a culmination of MICA-TV's work collaborating with photographers, sculptors and painters. As in the case of the X.M. series, Blair, Graham and Marclay have each developed a series of specific visual and aural themes which effectively translate the artists' stance to the video medium. As this project integrates the work of three artists into a single tape, it relies more on a common subject, the modern landscape, to achieve its ends.

Blair Blair, Don Graham, and Christian Marclay all deconstruct and then reassemble elements of our culture to create their work. Their common use of found images to subject a vision of the world that is both a critique and an optimistic view of contemporary culture. Their aesthetic prevails MICA-TV with a framework for developing a new approach to our ongoing video collaboration.

Blair Blair's paintings on glass incorporate elements of traditional landscape painting and graphic design with modern symbols of leisure and pleasure in drinking, sports, travel. At first glance his work appears relatively simple and almost decorative, because of its vertical format, the viewer looks up and down the narrow frame in order to comprehend the parts as a whole. It is a style that Blair developed to create a pictorial equivalent of the passage of time and flow of images on television. By this process, Blair is able to shift time, place and perspective, drawing the viewer's attention to his personal fascination with the minutiae of all things, a belief in the order of the universe. Blair's optimistic view is that one can transcend ordinary experience, finding pleasure in chance things, at this time, his images "harvested" from the media, photographs and novels.

Christian Marclay's compositions are found music and sound effects to create original works reminiscent of Spike Jones' music from the 1950's. As a process that parallels Blair's work, the listener at first comprehends the sound "bits" and through them the whole composition.

The source of much of Don Graham's photography and sculpture is found in the urban architecture of suburban development and corporate office towers. The Burger King interior and New Jersey tract houses are contrasted with the monumental office structures erected by large corporations. Like Blair, Graham attempts to define essential characteristics of contemporary landscapes. While Blair's landscapes are compositions of some internal space and Graham's view is a document of the mundane, they are similar in their attempt to affirm and thus transcend the chaos of modern urban life.

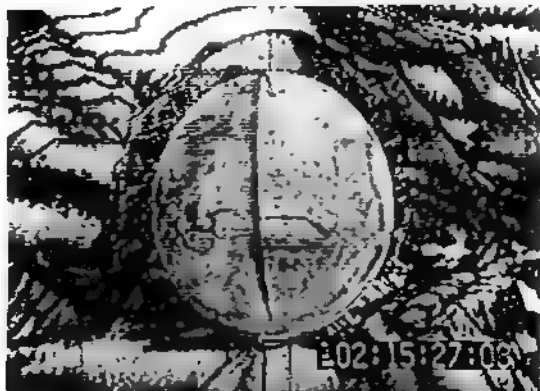
None of these artists has created an unique form of presentation. Collaboratively their work presents a particular challenge for MICA-TV. MICA-TV actively appropriates a traditional or studied form of broadcast television to create an original video equivalent of a collaborating artist's work. As a result, the artists' work is presented in a form that is both a critique of verbiage and optimism common to their work. There is considerable humor in the deconstructive process employed by Blair, Marclay and Graham. As they agree upon the rules.

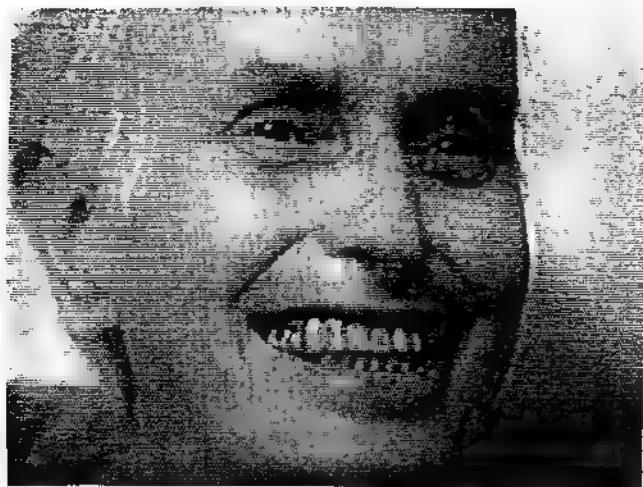
The work will be structured around a continuous series of vertical screen moves. These moves will be photographed with a specially designed camera rig, capable of a smooth 360° vertical rotation and from the glass elevator shaft of urban hotels and shopping malls. When edited they will provide a seamless revolving background for the juxtapositions for additional layers of graphic image and architectural imagery.

Some of this imagery such as graphic patterns, signs etc. will be generated with a video painting system. Come-ups of finding objects derived from Blair's work will be filmed with a high speed film camera and superimposed over the background images. As both Blair and Graham represent an aspect of contemporary culture the tape will also include familiar video imagery taken from broadcast or commercial television. These images, such as beer ads, travel films, sports etc., will be manipulated to the extent that they do not raise the issue of copyright infringement. Once the video is edited Christian Marclay will compose and produce a score based on the visuals.



Nam June Paik Betsy Connors Paul Garrin





**Nam June Paik
Betsy Connors
Paul Garrin**

Zbigniew Rybczynski

DOB: 1923
MIAŁO: 1945

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- 1947 Zbigniew Rybczynski
- 1949 Zbigniew Rybczynski
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- 2021 Zbigniew Rybczynski
- 2023 Zbigniew Rybczynski



ZBIGNIEW RYBCZYNSKI
"HARRA" 1973

was born in Poland in 1923. As an undergraduate student in 1945 he decided to pursue architecture. He studied at the University of Illinois at Urbana-Champaign, where he earned a Bachelor's degree in 1949. He then moved to New York City to study at the Graduate School of Architecture, where he earned a Master's degree in 1951. He worked for the firm of Skidmore, Owings & Merrill (SOM) from 1951 to 1953. In 1953, he founded the firm of Zbigniew Rybczynski Architects (ZRA) with his wife, Barbara. The firm has since grown into one of the leading architectural firms in the United States. Rybczynski is also a writer and a lecturer. He has written several books, including "The Architecture of the City" and "The Architecture of the Home". He has also lectured at many universities and has been a member of the American Academy of Arts and Letters.

In 1953, he was a member of the firm of Skidmore, Owings & Merrill (SOM) in New York City. He was also a member of the firm of Zbigniew Rybczynski Architects (ZRA) in New York City. He was also a member of the firm of Zbigniew Rybczynski Architects (ZRA) in New York City. He was also a member of the firm of Zbigniew Rybczynski Architects (ZRA) in New York City.

After leaving the firm of SOM, Rybczynski worked in 1953. At the time, he was also a member of the firm of Zbigniew Rybczynski Architects (ZRA) in New York City. He was also a member of the firm of Zbigniew Rybczynski Architects (ZRA) in New York City. He was also a member of the firm of Zbigniew Rybczynski Architects (ZRA) in New York City.

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My first two music videos were awarded. The video "CIBOLA" is the last film made for the group Art of Noise, or Grand Records, who won MTV Award for Best Experimental Video and "The Best" Editing at the 1985 MTV Awards. The second movie "XACA" for Chuck Mangione for CBS Records, won the Best Editing award at the 1984 American Video Awards. Another music video made for CBS Records "The Next Day" for the group Ash Slayton won Best Director and Best Set Design at the 1985 American Video Awards. The 1985 video made for John O'Neil, "We" in Parallel, won the award in the Best Narrative Video at the 1985 Billboard Music Video Awards. By 1995, all the music videos had made MTV Awarded and the VIDEO MAGAZINE AWARD for being a visionary in the field of music videos.

During this period (1984-1985) began experimenting with different aspects of film and video making, used optical printing, time motion photography, video and still color processing, was creating a new relationship between sound and image, creating a video technique of visual editing, by using a drawing, can be showing actions in front of a blue screen film, was also to composite multi camera images live during the shooting, began experimenting with multi generational recording, multiplying the same person over and over again in the same frame.

In the summer of 1987 was invited to a demonstration of High Definition Video, a new production system developed in Japan, was instantly convinced of the possibilities of this new visual medium, the ability of projecting perfect, seamless images involved generations of compositing was a continuation of my work in Poland but now with High Definition brought into the electronic age.

Was asked by Regis High Definition Studios, the first U.S. company to purchase High Definition equipment, to create the first movie ever produced in America using High Definition video technology. This work, called "HAGANE" (using the name of Judo sword) was made to demonstrate the special effects possibilities of High Definition. In 1987, HAGANE was the first film visually created work to be accepted in competition at the Cannes Film Festival, won a Silver Lion at the 1987 Cannes Advertising Festival and was given the Special Festival Award at the 1987 Film International Film Festival. Another High Definition music video made for "Herb Alpert" "Rise Your Eye On Me" won the Best Director Award at the 1987 American Awards and was named Best Video of the Year in 1988 by the British Phonographic Institution.



In 1986 Pacific Arts Home Video released a collection of my Polish Films on VHS cassette. This work, called "ZBIGNIEW RYBCZYNSKI: A COLLECTION" won the award for MOST INNOVATIVE HOME VIDEO at the 1987 Billboard Music Video Conference and was given a VARIETY AWARD by VIDEO REVIEW MAGAZINE as the BEST A. JOURNAL OF HOME VIDEO, 1988.

During 1987 and 1988 several retrospectives and special exhibitions of my work in film, video, and High Definition were held around the world: the Museum of Modern Art, New York, the AFI-JCLA International Film Festival in Los Angeles, the Pacific Film Archives in Berkeley, CA, the Peninsula City of San Georges Festival, India in Paris, the Sound and Vision Festival in the capital Netherlands, the Hong Kong International Film Festival, the European Festival in Rome, the Project Laboratory in Los Angeles and the Museum of Art in Tokyo.

In 1987, made a video work entitled "STEPS" for the PBS Program "Afternoon of Cinema" a television work using an existing piece of film, Eisenstein's famous "Odessa Steps" sequence and combining it with contemporary action and action. "STEPS" was broadcast in the US on PBS in Britain on Channel Four, BBC, and Plus France and on Rai TV in Italy. "STEPS" won the prize for Best Video Program at the 1987 Film International Film Festival, and was given the award for Best Director (Outstanding Special) at the 1987 "55 International Teleproduction Society" Monitor Awards.

In 1988 made another work for PBS in a Co-Production with Canal Plus in France entitled, "THE FOURTH DIMENSION". This 25 mm color work used a philosophy of "Stimulus Film and Video, it is like a beautiful still screen process of action, creating a total world of it. Ash Mangin never attempted before. "THE FOURTH DIMENSION" has been shown in the US on PBS in France on Canal Plus, in Italy on Rai-TV and in England on Channel Four. This October VIDEO MAGAZINE released "THE FOURTH DIMENSION" on home video in Europe.

My work in High Definition was presented selected in April of 1988. 2816 VISION became the first U.S. studio to acquire a full production system in High Definition. As a result, in the last two years, have made 2 separate works in High Definition, including music videos for "Eric Clapton", "Carole King", "Johnny", "Glen", and "The Jellies". Other High Definition projects include a short work for RAI, TV called "PLUFF" and another short piece entitled "THE 2001" for a French film, tribute to the filmmaker Georges Melies.

In 1989 have created another work in High Definition One can call "LAPINIZO NO. 14" for a Spanish TV series "The Art of Visions". This work used the role structure and rhythms of Pagliarini's original "Capriccio No. 14" rewrites an synthesis for film and sound.

For the French company GDF Group, created a two hour work that will be shown during their High Definition color to French Film and to be shown in over 1500 movie theaters in Paris, this coming November and December.

Currently am in production on "THE SPACESHIP" an about long work that is being Co-produced by PBS "5014" "SPACESHIP" in New York, 2500 VISION, LA, CA, France, and New Zealand. This work is a full color, character are recorded work from Japan, Rome, Moscow, Roswell, Soviet, and Arizona, will initially composition with the actions and movements that exactly in the heart of the music. "THE SPACESHIP" will be another step in the direction of experimenting with the new ways of using image and sound to produce this work which will use 3 cameras, a composite, 2816 VISION color, 100 x 100 square inch, a designed for High Definition production, complete in a 640 x 480 square inch, in Feb. 1992, will be giving a retrospective of the works in High Definition at the Museum of Broadcasting in New York City.

Zbigniew Rybczynski

Daniel Reeves

B.S. Cinema Studies, A.S. Anthropology, Ithaca College, Ithaca N.Y. 1976

- *National Endowment for the Arts/Media Arts Department, Video Production Grant, 1988-1989
- *Channel 4 in London, post-production funding, 1987-88
- *USA/Japan Fellowship recipient, N.E.A., 1988/89
- *Video/New Genre Artists Fellowship, N.E.A., Visual Arts Department 1987/88
- *Production Grant, Media Department, New York State Council on the Arts, 1987-1988
- *New Television Post Production Grant, 1987-1988
- *New York Foundation for the Arts Video Art Fellowship 1987
- *New Television Post Production Grant 1986-1987
- *Production Grant, N.E.A., Media Arts Department, 1986/87
- *Contemporary Art Television Fund Grant (CAT Fund), 1985/86
- *Production Grant, N.E.A., Media Arts Department, 1984/85
- *Co-production Grant, N.Y.S.C.A., 1984/85
- *Community Artist in-Residence, Port Washington, NY 1984/85
- *John S. Guggenheim Memorial Foundation Fellow, Video Art 1983/84
- *Board of Directors, International Film Seminars, 1983/84
- *Creative Artists Public Service Grant, 1982/83
- *Community Artist-in-Residence, Rochester, NY, 1982/83
- *Co-production Grant, New York State Council on the Arts, 1981
- *Secretary, New York State Media Alliance, 1981/82
- *Video Artists Fellowship, N.E.A., 1980
- *Artist-in-Residence, UNET-NY Television Lab, 1980

TELESCOPE - VISUAL POEM

An experimental video poem. This videotape is an elegy of remembrance and a meditation on the architecture of the abandoned as evoked in the writing of the Peruvian poet Cesar Vallejo. Taped from 1983 to 1987 in deserted villages and houses in the mountains of Spain, the tape explores that space of the human heart which is shaped by the departure of the people and things of this world.

*Commissioned by Channel 4 Television/London and New

York University

*Broadcast 1988 on UNET, New York and on WGBH, Boston

*Broadcast June 1988 on Channel 4, London

*Invited work, Edinburgh International Film Festival

*Featured in World Wide Video Festival

*Featured in 11 Biannual International Video Festival, Medellin, Colombia

*Montreal International Nouveau Video & Film Festival

*Montbeller International Video Festival

*Permanent Collection, Kljksbys Museum, Copenhagen

*Aired on Television of Spain, 1989

*Featured at L'Entrepot Cinema in Paris, November 1988

*Shown on New England Foundation for the Arts Cable Network,

"Mixed Signals" Nov. 1988

*Winner, Golden Gate Video Festival, San Francisco 1989

*Selected for INPUT Conference, 1989

*Winner, JFC Tokyo Video Festival 1989

John Sanborn & Mary Perillo with Bill T. Jones



"UNTITLED"

Through a combination of movement and animated still photographs, Bill T. Jones evokes the spirit of his late collaborator and partner, Arnie Zane. Calling forth memories of their life together and performing movement invented by Arnie, Jones uses his feelings and his art to recapture the presence of his friend and lover, who died one year ago from AIDS. Directed by John Sanborn and Mary Perillo, "Untitled" is a production of KTCB-TV for the PBS series "Alive From Off Center."



A COMBINATION OF TRICKS AND ILLUSIONS CHARACTER TO EXPOSE SHRED MANIPULATIONS OF FACT



how it's hard to achieve it, just because it's a hard thing to achieve, it's not because it's a hard thing to achieve. It's not because it's a hard thing to achieve, it's not because it's a hard thing to achieve.

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In 1981, as a result of a machine going down, it was the machine that was the problem. It was the machine that was the problem. It was the machine that was the problem. It was the machine that was the problem.

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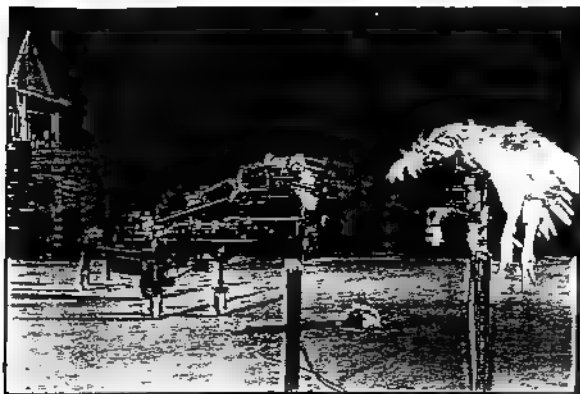
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The INSPIRATION makes its way across the STREET SWEEPER at a dragged across the performance area, while a RAYFATING, THE PROOF plays down from overhead. at the 1981 performance, San Francisco, June 5, 1986. Machines by Survival Research Laboratories. Please call 1-800-545-5454.

Survival Arts Research Labs

Survival Arts Research Labs



The INSPECTOR investigates a FLAPPING CHICKEN PROP
at the "Failure to Discriminate" performance, Seattle May 24, 1986
Machines by Survival Research Laboratories
Photo: Bob Sorenson

For the uninitiated, explore Survival Research Laboratories.

Survival Research Laboratories is a group of artists and technicians who are attempting to use technology and machines in a way that is different from their use in everyday life. It provides people in a way that they think about how and why they are used in our society. We attempt to bring our essence within the machinery which is used, below the surface.

Do you consider yourself kind of the idea man of SRL?

No, I'm not part of SRL, on the head of SRL rules. It's a separate organization. After seeing the Seven Machines Performance, I looked at the tape and thought that more could be done with

what SRL was doing as far as the visual arts. That's when we started doing our local camera shoots and also trying to capture some of the essence of SRL besides just performances.

Get the feeling that Mark has to convey everything?

No, not so much. We send him tapes from Europe to see what he thinks. Of course, I'm concerned if there's something that bothers him. But the ideas and the form of the tapes is basically done. Each tape has its own purpose from my point of view. Seven Harvest was from a lot more of the background. Violence was to achieve a certain quality, so the material could be seen on television. What you see in Busted Trap and Bitter Message is somewhat of a

frustration on my part of seeing control at the machines that you can capture in the performance. Always thought that machines were representations of larger forces, of society and the interaction between machines were like the creature and more of power relationships.

That brings us back to Bitter Message as far as that piece goes, did they in more of a person created with the machines.

The whole idea of Bitter Message was to create a world of things within that world. That these machines had a world of their own that operated on their terms instead of human terms. The film cut's just about machines destroying each other, there was no sense of order.



Edin Velez



DANCE of DARKNESS

a videotape by
Edin Velez

Butoh dance began in a spirit of revolt during the early sixties in Japan. Profoundly rooted in Japanese culture, Butoh transforms and distorts the Japanese body's traditional movements into new forms that reveal a secret world of darkness and irrationality.

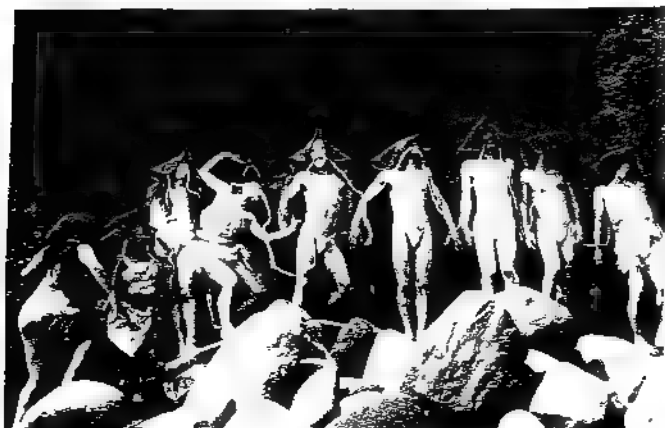
Dance of Darkness is a one hour, broadcast quality documentary on Butoh dance in Japan. It presents the genre's most important dancers in performances staged specifically for this tape.

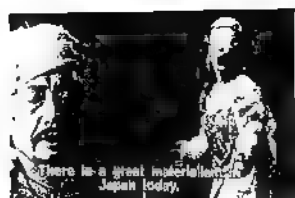
Background information and interviews are presented in a multi-layered, transequential manner, while performances are depicted using various distinct visual approaches. This combination results in a work that is innovative and unique, both in subject matter and form.

produced by
Ethel Velez & Edin Velez

Color, stereo, 55 min.

Funded in part by the National Endowment for the Arts, New York State Council for the Arts, New Television, and Art Matters, Inc.





There is a great materialism in Japan today.



Butch is the total rejection of these materialist values



It began as a spirit of revolt

Edin Velez

Neil Zusman

Neil Zusman has been a videomaker, computer artist, curator and teacher. He first exhibited a multi-channel interactive video installation at the Everson Museum in 1976. He has exhibited his work widely since 1980 when the videotape, "Boundary" garnered international attention and acclaim. Currently director of Video Overlook, an experimental studio for video, sound, and computer graphics, he is also the founder of annual exhibitions of electronic and computer art now called "Post Currents", in its sixth year.





T. Georgian

The End of History/ The Return of History